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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

47805 P. 11 34
135271

VOL. XXXIV. No. 1

SAN FRANCISCO, SATURDAY, APRIL 6, 1918.

Price 10 Cents

MUSIC BRINGS PLEASURE TO SAILORS AND MARINES AT MARE ISLAND

Fine Work is Being Carried on in San Francisco Harbor by the War and Navy Department Commissions on Training Camp Activities in Community Organization—Uncle Sam's Sea Fighters Enjoy Singing

By HERBERT I. BENNETT

Through the courtesy of Alexander Stewart, representing the War and Navy Department Commissions on Training Camp Activities in Community Organization, and Charles Clark Dunn, Song Leader, U. S. N., at Mare Island, the writer was privileged to witness on Monday and Tuesday, March 25th and 26th, some of the musical activities that are being carried on at the big naval training station at Mare Island, situated in the magnificent Bay of San Francisco

in admiration for their Song Leader by entering into the work mapped out by him with the zeal and enthusiasm born of joy and interest. It is something worth while to see how Mr. Dunn conducts his rehearsals and the manner in which the "boys" respond to his desires. He makes everything transparently clear in the way of explanation, and his method of teaching Uncle Sam's sea fighters to sing is a short-cut one. At the rehearsals he has the Sailors and Marines sing without ac-

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THE UNITED STATES MARINE BAND OF MARE ISLAND

This picture of the famous organization of sixty-five players was taken in front of the Recruit Depot, Harrison and Thirtieth Streets, Oakland, Cal., on February 22d last, Washington's Birthday, when the Marine Band of Mare Island was entertained at the Oakland Defenders' Club headquarters. This cut is used here by courtesy of Carruth & Carruth Co., printers, 1312 Webster Street, Oakland, Cal. The members of the Marine Band are as follows: Conductor, Sergeant F. Wolcott; Drum Major, H. H. Florent; Sergeants J. M. Arnold and R. Wiedoeft; Corporals W. J. Edgar, P. E. Huppertan, G. Johnson, W. H. Kline, J. A. Kohl, L. J. Nagel; Privates B. L. Adams, A. Archambeau, R. T. Bailey, C. H. Blackman, W. K. Burdick, G. O. Burkhead, F. M. Campbell, B. O. Cate, M. E. Coe, W. E. Coffey, O. E. Crouch, H. S. Curry, H. De Gouyer, W. J. Dunning, C. A. Evanston, P. B. Furham, H. C. Fick, P. B. Fish, B. Forrester, W. L. Greer, T. J. Hinchcliff, H. E. Imbler, E. E. Inneson, A. R. Jell, C. F. Johnson, H. E. Johnston, A. B. Landry, S. Lord, L. B. Lowdermilk, J. P. McCormick, D. B. Markel, G. E. Overnell, C. F. H. Papenfuss, J. R. Pine, A. J. L. Piquette, J. D. Quinn, W. A. Riches, J. B. Robinson, H. A. Rodgers, R. E. Ronning, F. Schlegel, T. Sisto, M. G. Souza, H. W. Stanchfield, L. E. Taylor, C. Thurston, J. Tjornham, E. L. Truesch, H. W. Tulin, N. Van Housen, B. Walbridge, C. R. Weston, L. White, P. W. Whitmore, R. A. Yates and J. P. Young.

quite a number of miles away from the western metropolis at the "Golden Gate." Captain Harry George is the Commandant at Mare Island; Colonel Lincoln Karmany is the Commanding Officer at the Marine Barracks; Sergeant Frank Wolcott is the Bandmaster of the United States Marine Band of Mare Island; Charles Clark Dunn is the Song Leader and Lieutenant C. M. Lott is in charge of the Recreation Hall at the Marine Barracks at Mare Island.

Song Leader Dunn, formerly an organist and singer in New York, and latterly in Los Angeles, is a thorough musician who loves his work among the Sailors and Marines, who in turn show their ad-

companiment, he merely striking a few chords on the piano to establish the pitch, and when teaching a new song he plays it over himself on the piano to familiarize the men with the tune, after which they go along unaccompanied and with satisfying results. The Dunn theory is that the troops should be ready to burst out into song at any time anywhere; he does not deem it practical to have them depending upon a piano or other instruments for support. He tells the "boys" to sing, and sing they certainly do when he gets into action in front of them.

Mr. Dunn, during a rehearsal, drew the writer's attention to the quick memorizing of new songs. He took up two

that rehearsal in about five minutes, and the writer was glad to witness such rapid-fire musical work.

On Monday evening, March 25th, it was my privilege to attend an amateur vaudeville show given in the Marine Barracks Post Exchange Auditorium by some talented sea soldiers, the proceeds from the performance being donated to the Mare Island Chapter, American Red Cross. There was a large attendance and the soldiers at the Mare Island Post of Marines realized a goodly sum for a worthy cause. All of the vaudeville talent was "local" with the single exception of Miss M. Allison, dancer, of Alameda. As a sort of prologue to the "show" Mr. Dunn

the complete delight of his audience. And the funniest part of it all lies in the fact that he does it with the utmost ease and unconcern, looking as serious as an owl and paying no heed whatever to the people. That drummer is a star who ought to be placed on the stage as a feature in order that all may see him operate his varied instruments of percussion and mouth devices. He raises storms of plaudits, but "he should worry." I do not know his name, but he is a prima donna man on the "traps."

To continue with the program: Next came two songs by the Recruit Depot (chorus of about twenty-five voices under

(Continued on Page 5, Col. 1)

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630-634 Los Angeles Investment Bldg., Eighth and Broadway, Robert Alter in charge

VOL. XXXIV SATURDAY, APRIL 6, 1918 No. 1

The PACIFIC COAST MUSICAL REVIEW is for sale at the sheet-music departments of all leading music stores.

Entered as second-class mail matter at San Francisco Postoffice

Subscriptions—Annually in advance including Postage:

United States	\$2.00
Foreign Countries	3.00

SEVENTEENTH YEAR

THE AMERICAN ARTIST'S GREAT OPPORTUNITY.

The Pacific Coast Musical Review will begin with this issue a vigorous and persistent campaign for the encouragement and the recognition of the American artist. And by this we do not mean that we will defend the American artist simply because of his nationality, but because of his merit, and because we believe him just as much entitled to serious recognition as any other artist worthy of serious artistic attention. There is particularly one phase of this prejudice against capable artists born or living in this country that needs fearless and aggressive ventilation. And this phase includes the inexcusable attitude of certain musical clubs or other organizations accustomed to engage soloists, toward the resident, or vulgarly styled "local," artist. The American artist, no matter where he may reside, who meets the requirements of artistic efficiency is entitled to the same consideration and the same remuneration as the capable artist who resides outside the borders of the community or the country that he calls his home. And why in the world there should exist a small, narrow and niggardly attitude toward a competent artist, simply because he lives among us, is one of those remarkable puzzles which so far we have not been able to solve.

Let us ask the question: Why do certain musical clubs, symphony orchestras or managers discriminate against resident artists? There seem to be two principal reasons. One of them is that they entertain the conviction that the public at large does not wish to hear the efficient artists living in the same community. Another is that the committees in charge of engaging artists fear the annoyance from influential people in seeking the employment of friends who do not possess the necessary artistic qualifications to be brought before the public. If such an attitude against resident artists exists in a community, then it is one of the most serious duties of a musical club, or symphony orchestra, or a manager, to seek to destroy this prejudice by PROVING to the public that there may be artists of exceptional merit residing among us who can afford just as much pleasure as anyone living away from us. The influential people should be made to understand that unless an artist is experienced and talented it would be an imposition upon the public to force the same upon its attention. Fearlessness and independence, as long as they remain within the narrow path of justice and fair play, will always win out in the end.

As long as any city continues to look askance at an artist who settles within its confines, simply because he has become one of the residents, it lacks that important element of broadness and liberality without which genuine musical taste can never assume dignified proportions. If a city desires to become REALLY musical, it must encourage great artists and teachers to settle in its city limits, and the surest way to discourage people of standing and reputation in the profession to come among us, is to make them feel that the moment they settle among us they lower their standard and "localize" themselves, thereby reducing their earning capacity and their recognition to special honors as concert-giving artists. The Pacific Coast Musical Review will not leave a stone unturned to seek adequate recognition and opportunities for the resident artist of ability and reputation, no matter how great a fight it will require to attain its object.

And in this fight we need the assistance of every serious musician. Any club, orchestra or manager who deliberately discriminates against an artist because of his place of residence, should be vigorously condemned by the professional and amateur musical element of a community. If there

is a rule established against the engagement of resident artists, the profession should establish a rule to refuse to support such people. If one deliberately prevents a deserving artist from securing opportunities to make a living, then anyone who does so prevent him must suffer the consequences. The law of reciprocity is not only just and fair, but it becomes an absolute duty as a matter of self-preservation. And this paper will not stop its vigorous campaign until the "local" artist, or the resident artist, will receive the same attention as any other artist, provided he meets the artistic requirements necessary for dignified recognition. If the people who now sneer at the local artist will only make up their mind to give him his well merited opportunities, they will find the public will listen to him with as much respect and as much consideration as it does to any other artist whose publicity campaigns and newspaper notoriety have really given him frequently public recognition which he did not deserve.

SIMPLY CAN'T STOP READING MUSICAL REVIEW.

Two weeks ago today we entertained our readers with the quotation from an anonymous letter in which the writer disagreed with our attitude toward the betterment of municipal musical conditions in this city. Last Tuesday the same anonymous writer addressed himself to Herbert I. Bennett, the managing editor and business manager of this paper. Thereby proving that its promise never to read the paper again was not kept. We are now under the disagreeable obligation to inquire from the various sheet music departments of this city whether a copy of the paper is missing from the counter without being paid for, or whether the free reading chairs at these departments have been augmented by an additional occupant. It is sad that, notwithstanding the best resolutions, our anonymous criticule simply cannot stop reading the Musical Review. But this is an effect exercised by this paper on all its readers who, when once getting used to it, do not seem to care giving it up. We trust Mr. Bennett will speak for himself in next week's Minor Notes.

TRUTHFUL ASSERTIONS REGARDING ADVERTISING.

The Los Angeles Publishers' Association of which Harry Chandler of the Los Angeles Times is the president, has issued a circular letter to the newspapers of California, both daily and weekly, in support of a law regulating the practice of dentistry in this State. The following paragraphs appertaining to the ethics of professional advertising deserve special attention, as they equally apply to the musical profession:

We think that the time has passed when dentists or lawyers or doctors or architects should preach the idea that it is not respectable to advertise. We consider that this is an unwarranted libel upon the newspaper profession as a whole. Advertising is a means of extending and expanding the reputation of a group or an individual, and all individuals or groups succeed or fail in proportion to their reputation. Advertising is a dignified, respectable and legitimate means of expanding one's reputation before waiting until one is dead, and we believe that newspaper advertising is the most efficient and economical form of advertising now extant.

Since professional men are barred from this efficient and logical form of advertising they are frequently obliged to spend their money in a roundabout way to gain publicity in the press. Many professional groups teach their members to join clubs and give entertainments in order that their names may be frequently mentioned in the news columns of the press. This means that professional men spend their money indirectly in order to have the newspapers carry their indirect advertising at the newspapers' expense.

The newspapers are usually glad to chronicle the social doings of respectable citizens, but they have a right to resent the imputation that advertising per se is not an honorable act. The time has come when most newspapers exercise a rigid censorship upon their advertising columns so that the company of all advertisers is now made desirable. It seems to us that there is no reason why any group of professional men, who have a high standard, should not advertise the fact that they have a high standard and that the names given below this announcement meet with their requirements.

STEINDORFF CONDUCTS FINE STABAT MATER.

The Stabat Mater given in the Greek Theatre of the University of California on the afternoon of Good Friday, March 29, was one of the very best productions of this kind ever given in Berkeley. Mme. Jomelli was in excellent voice, and Miss Sturtevant aroused enthusiasm. Mr. Steindorff is entitled to hearty congratulations. We will publish a detailed review of the event in the next issue of this paper.

DR. KARL MUCK ARESTED.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was placed under arrest at his home in Boston by an order from the Federal authorities, on Monday night, March 25th, and, according to the latest accounts, is held without bail in the East Cambridge jail.

Of the arrest of Dr. Muck, the Musical Courier of March 28th had this to say, in part: "He was taken into custody by representatives of Thomas J. Boynton, United States District Attorney, and of Special Agent Judd Dewey of the Department of Justice, the actual arrest being made by the city police, who waited for him to return from a social function. No bail was permitted. It is stated that a representative of the District Attorney's office said that Dr. Muck had been under surveillance for months past."

The charges have not as yet been made public, but Dr. Muck's arrest probably is in connection with the enemy alien act provided for in the proclamation issued by the President of the United States when this country entered into war with Germany.

MME. CAILLEAU VERY ACTIVE.

Mme. Armand Cailleau, the prominent soprano and vocal pedagogue, is being kept very busy these days. She sang at Camp Fremont at the opening of the Y. M. C. A. Course with her usual brilliant success. Among the features of her program was a group of French songs which aroused much enthusiasm. Then she led the officers in a series of well known old melodies in which all joined with energy. Miss Margaret Raas, who is also an excellent singer and pupil of Mme. Cailleau's, played the accompaniments very skillfully.

Mme. Cailleau will sing at the next meeting of the Philomath Club, with Miss Raas as accompanist. During her recent visit in New York, Mme. Cailleau visited David Bispham, the noted American baritone, in company with Miss Rosalie Hausmann and sang some of the latter's songs for the distinguished artist. Mr. Bispham expressed his delight with the works and asked Miss Hausmann to send him five of her songs. Mr. Bispham also expressed himself most enthusiastically about Mme. Cailleau's voice and art. Among the artists who will include Miss Hausmann's compositions on their programs will be Florence Macbeth, Louis Graveure and other artists prominently before the public. Miss Hausmann is meeting with splendid success in New York.

MISS AUDREY BEER'S PUPILS RECITAL.

Miss Audrey Beer, pianist, will present a number of her pupils, assisted by Miss Wesley Heidt, cellist, at a Matinee Musical, Saturday afternoon, April 13th, in the music room at the home of Mrs. John Heidt, San Antonio avenue, Alameda. The following program will be rendered: Duet—March Militaire (Schubert), Emily Jones and Miriam Linnell; Piano, Idyl—(Labitzky); Menuet (in G) (Beethoven), L'avalanche (Heller), Muriel Dodd; Melodie (Rubinstein), Salute d'amour (Elgar), Cornelia Armour; Piano—Butterfly (Merkel), Alysse Allen; Evening Star (Tannhauser) (Wagner); Spring Song (Flying Dutchman) (Wagner), Miriam Linnell; La Harpe (Jungman) Warriors Song (Heller), Elizabeth Clay; Heather Rose (Lange), Tarantella (Spindler) Mollie Spencer; Menuet (Paderewski), Nocturne (Leybach), Emily Jones; To Spring (Grieg), Polonaise (Chopin), A major, Laura Miller; Spinning Wheel (Narief), Album Leaf (Grieg), Albumblatt (Beethoven), Helen Heidt; Prelude, G major (Heller), Prelude, G minor (Rachmaninoff), Dorothy Conrad; Cello solo—The Swan (Saint-Saens), Wesley Heidt; Piano—Gavotte (Gluck-Brahms), Nocturne (Chopin), F sharp major, Prelude (Chopin) 23rd, Grace Ziegenfuss.

ELFIE VOLKMAN'S SONG RECITAL.

Elfie Volkman, a decidedly gifted California soprano, who has returned after a series of triumphs abroad and in the East, will give a song recital at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, April 16th, under the direction of Miss E. Beronio. Miss Volkman is an excellent artist and her program will contain a series of representative vocal compositions. Frederick Maurer will be the accompanist. The tickets are \$1.50 and \$1.00, with war tax additional, and are now on sale at Sherman, Clay & Co.

ISRAEL SELIGMAN'S CONCERT.

The concert to be given by Israel Seligman at the Colonial Ballroom of the St. Francis Hotel, under the direction of Miss E. Beronio, on Tuesday evening, April 23d, promises to be one of the most successful events of San Francisco's brilliant concert season. Mr. Seligman has already established an enviable reputation for himself among us, and he will have the assistance of one of our most prominent soloists. Further particulars regarding this event will appear in the next issue of this paper.

NEVADA MUSICAL CLUB GIVES FINE PROGRAM.

The Nevada Musical Club of Reno, Nevada, gave its sixteenth recital at Odd Fellows Hall in Reno on Friday evening, March 1st. The program was devoted to the works of Oriental composers and one of the daily papers spoke of the affair as follows:

A very brilliant assemblage of Reno music lovers greeted the active participants in the Oriental program given last night at Odd Fellows Hall by the Nevada Musical Club. The program was opened by the singing of the "Star Spangled Banner" led by a choral of twenty-five voices with Miss Maude Denny at the piano and Miss Marguerite Wagner with the violin.

Miss Denny gave a short talk on Oriental music which was followed by Miss Vera McKenna's three solo numbers, "They Will Not Lend Me a Child" and "Song of Conquest," by S. Coldridge Taylor. The third number "Orientale," by Nicholas Amann, was typical of the Orient. Miss McKenna interpreted these selections with a fine sense of the intricate melodies.

Miss Irene Gulling had never been in such glorious voice as last night and the group of songs she gave displayed her versatility and musicianship unusually. Miss Elsie Cameth gave a very artistic interpretation in costume of Tchaikovsky's dance Romantique and Anitra's dance by Grieg. Mrs. A. J. Strong gave two characteristic numbers, "Kashmira Song" and "The Danza." There is an appealing charm in Mrs. Strong's voice which always wins her audience and she sings with a poise which is a delight.

Miss Marguerite Wagner played the Kreisler "Tambourin Chinois" and Cesar Cui's "Orientale" with the ease and charm of an artist. She was obliged to come back and play again. Her tone is of such purity and beauty that her listeners are held by it as in the spell of her personality.

The women's cantata "Zorabe" was under the direction of Miss Maude Denny. Miss Gulling as Zorabe and a chorus of twenty-four voices interpreted this admirably and the singers, directress and accompanist, Miss Joanna Brown, have established themselves firmly in the minds and hearts of the membership of the Nevada Musical Club.

GRAND OPERA SEASON TO BE REVIVED.

Musical circles are very much interested in the announcement of the debut, Saturday night, of the San Francisco Opera Company, who will open a season of Grand Opera at the Washington Theatre. General Manager Hrubanik, has engaged a very fine cast of artists and intends to re-establish in our midst the popularity of opera. To present, nowadays, opera at popular prices, is quite a task, but to give San Francisco an opportunity to hear Grand Opera regularly, is well worth trying, says Manager Hrubanik. To Fernando Avedano, the veteran artist, has been entrusted the artistic direction of the company, and Ugo Barducci, well remembered in this city, as conductor of the late Lombardi Opera Company, has been engaged in the same capacity for the coming season. A specially selected orchestra, will add to the finish of the promised performances.

The cast has been carefully selected and includes some very well known artists of the operatic world, among them being: Elena Avedent, dramatic soprano; Lina Reggiani, Elise Beplov, lyric sopranos; Blanche Hamilton Fox, better known as Bianca Volpini, Lydia Sturtevant, Stella Best, and Louise Noe, mezzo sopranos and contraltos. The male contingent also contains some very well known artists, the most prominent being: Guilio Manro, Joseph Fredericks, Ishmael Magagne and Evariste Neri, tenors; Bartholomeo Dandone, Manuel Romero, Malpica and Emanuel Pereini, baritones; Genia d'Agaroff, Jose Corral and Evariste Alibertini are the basses of the company. Eduardo Diaz will be the assistant conductor and choral director. Two operas will be presented each week and four performances given, Mondays, Tuesdays, Wednesdays and Thursdays; but for the opening of the season Saturday, April 6th and Sunday, April 7th, have been added "Aida" has been chosen for the opening vehicle and will be given on alternate days. Rossini's "The Barber of Seville" will be the second opera presented, its premiere being set for Sunday, with Tuesday and Thursday as the other two days on which it will be sung.

Another very important item will be the scenic environment, and each opera will be given in its new and proper settings. The second week's program will most probably be "La Gioconda" and a revival of "Don Pasquale." Other operas in preparation are "Carmen," "The Daughter of the Regiment," "Andre Chenier," "Sampson and Delilah," "Rigoletto," "Mizoun." A most pretentious program, as can be seen, but one that ought to appeal to every opera lover. Seats are on sale for the entire series of performances at Sherman, Clay & Company and at the theatre box office.

ANKER STRING ORCHESTRA CONCERT.

Tomorrow evening, Sunday, April 7th, at Scottish Rite Hall, the Anker String Orchestra, composed of pupils of the Greater San Francisco Conservatory of Music, of which Sigmund Anker is the Director, will give its annual concert, the program being as follows:

Orchestra—Unfinished Symphony, first movement, F. Schubert; violin solo—(a) America (unaccompanied), (b) The Russian Dance, G. J. Trinkaus, Miss Jeanette B. Davis, aged 5, pupil of 5 months, accompanied by Bessie Miller; violin solos—(a) Fifth Air varie on a theme by Weigl—Ch. Danda; (b) Madrigal, A. Simonetti, Mr. David Under, accompanied by Sophie Under; violin solos—Air Varie No. 1, Ch. de Beriot, Miss Agnes McGuire, accompanied by Mme. Grienerauer; violin solos—(a) Minuet in G, L. Beethoven, (b) The Swan, Saint-Saens, Master Claude Atell, accompanied by Mme. Grienerauer; violin solos—(a) Morning Prayer, G. Saenger, (b) The Mocking Bird, W. Hugot, Master Joe Hoffman, age 6, pupil of 6 months, accompanied by Master Emil Hoffman; violin solos—Fantasia Appassionata, H. Vieuxtemps, Miss Gertrude Levin, accompanied by Mme. Grienerauer, Orchestra—Flowers and Ferns, arranged by S. Anker, for string orchestra, Mr. Louis Appiarus at the piano; violin solos—(a) Ave Maria, Ch. Gounod, (b) Cantabile et Allegro, J. Danke, Master Jack Rude, pupil of 10 months, accompanied by Miss Lillian Wiener; violin solos—(a) Concerto No. 7 in A minor, P. Rode (b) Poupee Dansante (Dolly Dances), E. Poldini, Miss Beatrice Silverman, accompanied by Mme. Grienerauer; violin solos—Concerto No. 1 in G minor, Max Bruch (two movements), Miss Florence Stern, accompanied by Miss Lillian Weintraub; violin solos—Der

Sohn der Halde, Keler Bela, Miss Sarah Cohen, accompanied by Mme. Grienerauer; violin solos—(a) The Last Rose of Summer, with variation, H. Farmer, (b) Traumerel, R. Schumann, Miss Sarah Linden, accompanier by Rose Linden, Orchestra—First movement from Surprise Symphony, J. Haydn.

PAULIST CHORISTERS OF CHICAGO.

Enlisting all their forces for it, the Paulist Choristers of Chicago, one of America's great choral organizations and which is under the leadership of Father William Joseph Finn, will soon make its first transcontinental tour. At present the Paulist Choristers are appearing in the larger of the Eastern cities and everywhere to tremendous gatherings. The Choir will appear in San Francisco under the local direction of Frank W. Healy at the Exposition Auditorium, Sunday afternoon, May 26.

The Paulist Choristers are generally acknowledged to be the world's greatest choir. There are one hundred boys and solo singers. It was the Paulist Choristers who sang in Rome at the Vatican, and who won the first prize in the international choral competition held in Paris in 1912, when in the seat of expert judgment sat Camille Saint-Saens, Pietro Mascagni, Giacomo Puccini and other world-famous composers. The Choir was tendered a public reception by the President of France in the City Hall at the French capital.

The mere announcement that the Paulist Choristers are to appear in California excited no end of interest. Father M. B. Smith, of Old St. Mary's Catholic Church, a bosom friend of Father Finn's and who is taking great interest in the forth-coming visit of the Choir, received the following letter from the Most Reverend E. J. Hanna, Archbishop of San Francisco:

March 30, 1918.

My dear Father Smith:

I need not tell you that we shall welcome with open arms Father Finn and his great choristers. Father Finn is making a very notable contribution to the musical tradition of the Church, and in this day of sore need is lifting our hearts to the realization of things which words cannot express. His efforts too are in strict conformity with the desires of the Holy See, and for this reason merit a special approbation. Will you kindly bid him in my name to come to San Francisco and put at his disposition all that will aid his great work.

I am, dear Father Smith,

Always devotedly,

(Signed) EDWARD J. HANNA.

MME. VON MEYERINCK'S MUSIC COURSE.

By Abbie Gerrish-Jones

The result of many years of study into the needs of the rising generation and experience as a teacher of both the adult and child student of music, is the Universal Music Course which Madame Anna von Meyerinck is now ready to give to the world. The system is democratic in its intent, bringing everything in music within reach of the understanding of the beginner in so simple and interesting a manner that the student finds himself fascinated and held to the subject matter in spite of himself.

In this system music is taught scientifically, through the means of games not unlike "Authors" some of them, which deal with composers and their works and during the playing of the game the mind fastens instinctively on what has been constantly through this means repeated over and over until it has been unconsciously memorized. Musical problems of every sort and description are deftly handled by means of these games, child stories, (musical) separate rhythm exercises, separate ear-training exercises, and separate eye-training exercises. The result of the above is a conscious sight reading.

The sequence of seventeen musical games is complemented by one booklet each of the above mentioned stories, games and exercises with a book of phonographic records illustrative of the ear-training. There are besides, a Guide-book which is a teacher's manual for sight-singing and can also be used by the student working without a teacher, a hand-book for the vocalist and a copy book for the promotion of musical penmanship.

The work is most comprehensive and fundamentally complete, carrying the education of the student from kindergarten to the high school through every grade and when a pupil has passed through this course he is a musician par excellence and understands what music stands for as received through the impression of his ear, his mind and his technical knowledge of the subject.

Children take to the games with the same pleasure they would in anything merely a game with no underlying motive and one has only to join in the game and "take a hand in it" to find out the reason. A game in the notation time signatures proved to be immensely exciting for the grown-up in question as well as the children.

The work has revolutionized the teaching of music and is so different from anything that has yet been offered the public in an educational line, that it could well be added to any other system without clashing with it in the least. Indeed it would be an advantage if it could be used in conjunction with some of the simpler methods.

Mme. von Meyerinck invites inspection to her system and holds classes on Thursdays at the Hotel Cow where visitors will be welcomed.

DEATH OF CLAUDE DEBUSSY.

The Musical Courier reports the death in Paris of the celebrated French composer, Claude Achille Debussy in his fifty-sixth year, having been born at St. Germain near Paris, on August 22, 1862. Debussy's passing occurred on March 26th.

MUSIC A PLEASURE TO SAILORS AND MARINES

(Continued from Page 1)

Mr. Dunn's baton. They sang with good expression, perfect intonation and smooth delivery. "Two Roses" and "Indiana," reflecting credit both upon their patient director-instructor and themselves. D. E. Hicks came next with a well sung bass solo, "Love Here Is My Heart." Then followed selections by the Recruit Depot Glee (?) Club with mandolins and guitars, while F. S. Odett painted a picture on canvass of a snow-capped mountain peak with a tropical foreground and pond, this act constituting a novelty. W. Tenney came on next in a song and dance entitled "Mother, Dixie and You," and he made a hit. "A Breeze From Dixie" comprised a well acted negro comedy by E. V. Booth and H. N. Handler, who kept the audience in an almost continuous gale of laughter. D. M. Egan in a skit styled "Italian Comedy," supplied an excellent impersonation of a youth of the Latin Quarter giving an account of a baseball game. One of the features of the entertainment was the dancing together of Miss M. Allison and H. K. Schierenbeck in "Tango" and "Maxixe." Both were very graceful and they were obliged in consequence of loud applause, to repeat their terpsichorean steps. The Sextet from Lucia was sung by W. A. Aaronson, who constituted six in one as it were. The fact of one individual singing (?) the sextet made his act a ludicrous affair. "Mr. Jazz Himself" afforded comedy opportunities that were well grasped by A.

for stern duty "over there" and music brings to them through song, entertainment and the bands a wealth of uplift and pleasure that makes them better soldiers and better men.

Song Leader Dunn, after introducing the writer to about seven hundred Marine Soldiers, had them sing the following program of fifteen stirring songs unaccompanied: "America," "Good Morn-ing, Mr. Zip-Zip-Zip!" "Indiana," "Keep Your Head Down Allemand," "Over There," "Where Do We Go From Here?" "Keep the Home Fires Burning," "There's a Long, Long Trail," "Katy" (stammering song), "Joan of Arc," "Old Black Joe," "My Old Kentucky Home," "Sailing Away," "We'll Knock the Heligo into Heligo Out of Heligoland," "The Marine's Hymn."

The "boys" sang as though they meant every bit of it, and Song Leader Dunn had them all with him every moment of the time. He dives right into the spirit of a song and pulls his singing host in with him, the net result being thrilling and inspiring in the extreme. There is never any shouting or rough-shod singing. On the contrary the vocalizing is negotiated smoothly and musically, with climaxes built up legitimately and in strongly contrasted effect, and this is all accomplished by Mr. Dunn minus an accompaniment. He is a genius in the line of training soldiers in the art of community singing, and the writer feels that he has gained a lot through coming into contact with Mr. Dunn and his noble work at Mare Island. When I mention the musical manner of singing by the troops under Song Leader Dunn's direction, it must not be thought that it lacks verve and "punch," because those elements are decidedly to the fore, but the compositions are delivered with a degree of polish that allows of sharp contrasts via the leader's fine musicianship and strong personality. It is real community singing.

FANNING AND TURPIN'S TOUR.

On April first, Cecil Fanning and H. B. Turpin started on their annual tour of California, under the management of L. E. Behymer of Los Angeles. En route they will give recitals at Albuquerque, N. M., and Phoenix, Ariz. Mr. Fanning and Mr. Turpin will give a recital on Mr. Behymer's Philharmonic Course, on April 11th, this event being their eighth appearance in Los Angeles in three years. On this occasion Mr. Fanning will sing three songs by Lucille Crews (Mrs. Charles Marsh of Los Angeles), settings of his own poems. These songs are exceptionally fine compositions and a sensational first hearing is anticipated.

Mr. Fanning and Mr. Turpin will make a tour of the State, and Mr. Fanning will return to Columbus, Ohio, May 1st, to resume his work for Camp Sherman, while Mr. and Mrs. Turpin will remain in California for the summer. Mr. Fanning will join Mr. and Mrs. Turpin in the Golden State the first of September, and after a month's rehearsing will make an extended tour of the Northwest and Canada, giving thirty recitals in all.

Cecil Fanning has been compared to many other singers in an effort to characterize his own individual contribution to the contemporary art of song. Perhaps the one singer to whom he has oftenest been likened is the famous singer of Lieder, Dr. Wüllner, who so greatly stirred America a few seasons ago. But nearly everyone who makes the comparison admits that Mr. Fanning is the greater artist because he combines with the Doctor's faculty of intensive and dramatic characterization a vastly greater endowment vocally and a closer touch to technical perfection.

The comparison is but natural, however, for Wüllner, like Fanning, had something almost unique to offer. People have said that Fanning makes them LIVE through every mood in his songs, and that was the essential fascination of the imported singer. Cecil Fanning is a poet, and he has the poet's feeling for subtle values. He abhors the obvious, the mechanical, the merely traditional. He likes to seek out the hidden things of the music's turn of phrase, the lyric writer's change of thought. But, unlike the impressionists, he does not take any chances on his hearers' catching the idea he seeks to convey; he makes it so apparent that he who runs may read.

AMERICA'S FAVORITE SINGER JOHN McCORMACK

*Is thrilling thousands with his magnificent rendering
of the world's most famous war time ballad,*

THERE'S A LONG, LONG TRAIL

By STODDARD KING & ZO ELLIOTT



It is a song of the barrack room or camp fire. A song of evening. In any song to survive there must be a strain of pathos both in thought and air, which is an expression of the soldier's mood. There must be something genuine. The "Long, Long Trail" to most of the men (and this is why they like best to sing it) leads to the land of the heart. For it is a "winding" trail, and after a long, long while, when the mission has been accomplished, it will turn again toward home.—*New York Evening Sun.*

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In F (C to C)—In G—In A Flat—In B Flat—In C

It is also arranged as a Vocal Duet in two keys and is published in octavo form for four voices, as follows:

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Mr. McCormack has made a Victor Record of "There's a Long, Long Trail." Its number is 64695.



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AMELITA GALLI-CURCI

The Woman With the Wonder Voice Who
Sings at the Exposition Auditorium
Sunday Afternoon, May 12

P. Lott, G. L. May and C. A. Edmundson. "The Land Agent and the Swede" was another comedy playlet that was well enacted by S. J. McDonald, V. E. McIntyre and J. J. King. A rousing Exit March was played by the Recruit Depot Orchestra. The orchestra director was S. W. Dunn, and the musical director, Charles Clark Dunn.

For Tuesday morning at ten o'clock, Song Leader Dunn had arranged especially in the writer's honor for a great Sing Song by the Marines on the parade ground after drill, but Jupiter Pluvius had other plans that day for the good of the California crops, so he sent down his rain in such abundance that the troops were obliged to give their Sing-Song in the Marine Barracks Post Exchange Auditorium instead of in the open air as planned.

It is impossible to put down in cold type the effect that is produced by seven or eight hundred soldiers when they sing the wonderful "Marching Songs" of today. Their countenances—the countenances of the Nation's best young manhood—reflect the character of the songs sung, the expressions though being rather serious as a rule. The writer freely confesses that the inspiring soldier singing touches him to a deeper extent than is possible of portrayal, and I guess that is the way it strikes the average person. Those "boys" are away from home in training

OLGA STEEB AND JOSE SERVIN AS SOLOISTS.

Pacific Musical Society Listens With Interest to Brilliant California Pianist and Experienced Spanish Baritone.

BY ALFRED METZGER.

The Ball Room of the Palace Hotel was well filled with a representative audience on Wednesday evening March 27, when Olga Steeb, the brilliant young Californian piano virtuosa, and Jose Servin, an internationally known and experienced operatic baritone, gave the program for the second March event of this ambitious organization. As is customary on these occasions President Mrs. William Ritter extended the greeting of the society and also introduced Mrs. M. Fleischman who spoke for the encouragement of a certain war charity.

It was decidedly a pleasure to listen again to Miss Steeb, who is beyond a question one of the most capable and most talented piano virtuosi that visit San Francisco during the course of a season and we make no exception in this assertion. Miss Steeb ought to be known and occupied nationally. She belongs surely on the transcontinental concert map, and we are surprised that no Eastern manager has discovered her as yet, after she has conquered the musical world of the Pacific Coast during the last few years.

Technically as well as emotionally Miss Steeb meets the most fastidious demands of an audience. Her digital facility is simply astounding. She never misses a note or makes a misstep even during the most difficult passages.

Indeed we consider Miss Steeb's technic perfectly as smooth and clean as that of any artist we have ever heard, and we make no exception. Her musicianship may be judged from the fact that she played Bach-Busoni's Prelude and Fugue in D major with an intelligence and adherence to its innermost artistic depths that could hardly be improved upon. It was a performance such as the greatest artist need not be ashamed of. Miss Steeb possesses individuality of style. She interprets the serious works with classical understanding. She phrases with skill and intellectual force. She brings out the innermost beauties of a composition. In short she is a full-fledged artist. Why is she not on the transcontinental concert schedule?

Miss Steeb is also splendid in the exhibition of artistic contrasts. Her delicacy of interpretation enhanced the beauty of the Mozart Fantasia in C minor. The romance of her spirit was evidenced in her reading of Daquin's L'Hirondelle. Graun's Gigue exhibited chicque and vivacity. Rameau-Godowsky's Tambourin was redolent with rhythmic and undulating beauty. Individuality of style, versatility of interpretation and fluency of technic are the three predominating features of Miss Steeb's playing. She is surely a brilliant artist.

Jose Servin has been heard by the writer to far better advantage than on this occasion. We know he is an experienced singer whose deportment reveals the finished artist. We know that the quality of his voice is vibrant and ringing and that his intonation is in the main excellent. We know that his enunciation is concise and clear and that his interpretation is virile and musicianly. Nevertheless on this occasion not all of these artistic advantages could be heard. The lack of acoustic character of the hall, the constant hammering that could be heard throughout the concert, the innumerable crystal chandeliers and other ornaments contributed to make it most difficult for an artist to reveal himself at his best. Under the circumstances we believe that Mr. Servin acquitted himself splendidly. He was particularly effective in his group of Mexican songs, the poetry and sentimentality of which were brought out strikingly. An aria from Andre Chenier showed Mr. Servin more in his dramatic mood. But above all it was evident that Mr. Servin is a sincere, conscientious and painstaking singer who takes his art very seriously, and who must be heard frequently to be appreciated at his true worth.

Before concluding this review it is only fair to add that the accompaniments were played by Miss Beatrice Becker, who acquitted herself with an artistry and a judgment which proved her to be a musician who thoroughly understands the difficulties underlying the successful task of an accompanist, and knows how to overcome them.

GREAT DEMAND FOR GALLI-CURCI SEATS.

The sale of tickets for the concert of Madame Amelita Galli-Curci, who will be here Sunday afternoon, May 12th, at the Exposition Auditorium, by many conceded to be the greatest coloratura soprano of this or any other generation, is progressing satisfactorily at the box offices of Sherman, Clay & Co. and Kohler & Chase. While the supply of 75-cent tickets is exhausted, there are still to be sold 1,140 at \$2.50; 1,375 at \$2.00; 1,110 at \$1.50; and 740 at \$1.

W. Olin Downes of the Boston Post, paid the following

ing glowing tribute to Galli-Curci who gave a concert in Boston but recently: "She was an unusual figure, and a charming one. There was that in her costume and her profile which suggested the days when our grandfathers and grandmothers admired Jenny Lind or the young Adelina Patti rather than the present period. If impressions of a single concert are to be relied on, Mme. Galli-Curci, an extremely talented artist, will eventually in all probability take her place among the greatest singers of this time. It is very seldom that a voice is found with such range and flexibility and at the same time such texture and beauty of tone. The tone that is bright and hard like a diamond is not Mme. Galli-Curci's. She can sing as rapidly and brilliantly, and with as much technical precision on occasion, as any of the greatest coloratura singers known today. But there is more than brilliancy and sparkle in this voice. It is extraordinarily fresh and beautiful, practically throughout its range."

MISCHA ELMAN AS VIOLINIST AND COMPOSER.

Mischa Elman, the famous Russian violinist, who is to appear at the Columbia Theatre for two Sunday afternoon recitals, on April 14th and 21st, is rapidly acquiring a most enviable reputation as a composer. One of the newest of his song compositions he calls "Key to the Heart," and he has dedicated it to his talented sister. Recently in New York, Ann Swinburn, the well known light opera singer, and newcomer into the concert field, sang it with unqualified success, and Sophie Braslau, the famous contralto, sings a charming song of Elman's on all her recital programs. It is called "To My Mother." So far Elman has confined himself to the smaller forms of composition, and he is wisely holding many of his manuscripts for further revision before having them published, believing it is better to publish slowly and well, rather than prolifically and with later regret.

At his first recital, a week from tomorrow (Sunday) Elman will play the glorious old Vivaldi concerto in G minor. This fine work has been arranged for the violin by Natchez, and in it Elman finds ample scope to display his talents, and the remarkable "Elman tone" for which he is famous. Lalo's popular "Symphonie Espagnole" will next be played and then Elman's "Deep River" Paraphrase, an Albaniz tango arranged by Elman, Sarasate's arrangement of Chopin's Nocturne in E flat and the Brahms-Joachim Hungarian Dance No. 7. The concluding number will be the stirring "I Palpiti" of Paganini, one of Elman's finest achievements, two Scarlatti works, the Chopin Nocturne in D major, arranged by Wilhelmj, Beethoven's "Turkish March" and Sarasate's "Zigeunerweisen." Tickets for both of these concerts, which are under the management of Selby C. Oppenheimer, will go on sale at the usual box offices next Monday morning.

CLARENCE EDDY RETURNS FROM THE EAST.

Clarence Eddy, the distinguished organist and artist, returned to San Francisco last week from a concert and recital tour of several weeks through the Southwest and Middlewest, and he is enthusiastic over the receptions accorded him all along the long line and the constant improvement and development of the organ and organ music interest throughout the country. Mr. Eddy came home in time to conduct the Easter Music at the First Presbyterian Church in Oakland, where he is the greatly prized and honored organist and choir director.

Mr. Eddy's final recital on tour was given by urgent request at Omaha, Nebr., on Sunday afternoon, March 24th, where he thrilled a large audience by his masterly performance on the magnificent new three manual and echo Skinner organ in the beautiful new Presbyterian Church. So complete was his success on that occasion that Mr. Eddy was engaged to give a return recital on the same organ in about a month. He also, as a result of his recent tour, has been engaged to give, assisted by Mrs. Eddy, the popular contralto, a series of organ recitals at New Orleans covering an entire week during June.

Thus it is that the celebrated American organist, Clarence Eddy, is in active demand outside of his own home, and every time he goes over the length and breadth of the land with his wonderful message of melody poured forth from the organ, San Francisco is the gainer by having the fact known that this master organist of world fame is one of our resident artists.

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\$2.50, \$1.50, \$1. (75c tickets all sold)

THE FUTURE OF SYMPHONY IN SAN FRANCISCO

Both the San Francisco Chronicle and the San Francisco Examiner Devote Editorial Space to an Intelligent Discussion of Symphonic Conditions in this City, and Urge a Greater Opportunity for the Masses to Hear Good Music

During the last few weeks the daily press of San Francisco has devoted so much space to serious music that the Pacific Coast Musical Review feels justified to reprint some of these articles as a proof of the importance of music in this community. After the monster "Pop" concert given by the San Francisco Symphony Orchestra at the Civic Auditorium, the Chronicle published the following editorial in its issue of Sunday, March 10th:

The Musical Association of San Francisco, which is the "sustaining" organization of the San Francisco Symphony Orchestra, is not alone in its gratification over the success of the first venture in the Civic Auditorium. Everybody is, or should be, pleased, for the city has found its orchestra, and the orchestra has found that larger public without whose interest and patronage no cultural organization can be more than half alive.

The orchestra went into the Civic Auditorium a quasi-public institution. It came out a municipal asset. For nearly three years the San Francisco Symphony Orchestra has been playing under competent direction to audiences limited to

Gluck adoring friends at the Paris opera, have found the prices and their disposition to spend in economic balance.

It was that large proportion of the city's music-loving element which the Musical Association went forth to find, engaging the huge Auditorium as an expression of faith in the expected numbers. To meet them, Alfred Hertz waived his esthetically sound objections to the Auditorium as a place unfit acoustically to react to the nice qualities of his orchestra's finely organized tone.

The fears of some of the directors of the Musical Association were expressed that San Francisco could not provide a public large enough to justify the financial risk attendant on the experiment of placing one hundred instrumentalists under Hertz in the Auditorium. Would San Francisco respond to the invitation to listen to a purely symphonic program, unfortified by the presence of a world-famed songbird like Schumann-Heink, John McCormack or Galli-Curci?

There were twelve thousand music lovers at the doors of the big building Tuesday night to answer the question in

of those compositions including the city's organ and the orchestra. Tuesday night was the occasion of the first appearance of Edwin H. Lemare, as the city's organist, with orchestra, and the event was one of the great factors in the success. The possibility of conjoining the organ with the orchestra will immediately open up a superb literature of music which has been closed to San Francisco, and which few cities in the world enjoy. Musicians tell of the mighty works of Wagner, Berlioz, Beethoven, Gounod and Strauss which we have never heard because we have never had at one time a magnificent orchestra and a magnificent organ.

Musical events which elsewhere are extraordinary and "festival" in character may here be enjoyed as a part of San Francisco's regular fare; and this is a fact with industrial significance as well as esthetic value. It should not be forgotten by the men who control the activities of the San Francisco Symphony Orchestra that the lure of such attractions will draw many strangers within our gates and will supply the answer to a question daily asked in many homes: "Where shall we send Jane (or John) to study music?"

The San Francisco Examiner under the title of "The Symphony Next Season," publishes the following editorial article:

It is a good thing to hear the assured statement of Mr. William Sproule that the Musical Association will surely continue the support of the Symphony Orchestra.

The orchestra has won a place in the life of the community which would leave a great gap were it taken away from us. It fills a most necessary place in the artistic life of the community. It is good to hear that the men and women of affairs who have its direction in their hands are so far-seeing as to know that war and war conditions offer no excuse for its abolition.

The orchestra has concluded the most successful season in its history. More people have enjoyed the pleasures of its concerts, both because more concerts were given and because each one had a larger sized audience than in previous seasons. This proves the very real demand in the community for this kind of pleasure.

All the large communities, even those

much closer to the war than we in America, have continued their musical life at normal tempo. There is even some reason to believe that the heightened emotional condition of people in war time creates a demand for more of the "outlet" that music affords.

The lack of this strong base for our musical life during the coming season might even tend toward a weakening of our war-morale, it may be argued. It was so construed in Europe at the opening of the war. And then musical activity was promptly resumed on a peacetime basis.

It is very plain that the communities about San Francisco Bay wish a continuance of this orchestra. It is likewise plain that the men and women who supply the financial support of it by advance guarantees toward the subsidy also wish its continuance.

The combination should make us all glad. It means a powerful foundation for the musical season of 1918-1919.



MISCHA ELMAN

The Famous Russian Violinist Whose Two Recitals at the Columbia on Sunday Afternoons, April 14th and 21st, Will Be the Concluding Events of Manager Selby Oppenheimer's Concert Series

those who have afternoon leisure. Last Tuesday's concert was the first it has ever given in the evening under the direction of Alfred Hertz. It has been a force, no doubt, but its larger functions as a civic institution were first revealed on that night when the city adopted it with enthusiasm. In everything that the term implies, it became the Municipal Orchestra of the City of San Francisco, representative of the musical ideals of the people—an expression of the city's culture.

In a very definite sense, the city had never before heard it. The Friday and Sunday afternoon performance automatically prohibit thousands of music lovers from attending and the limited seating capacity of the theatre where the regular concerts are held eliminates thousands more. At every appearance of the orchestra during the past season, and in spite of the awkward hour for busy persons, hundreds are turned away, unable to secure reservations in that section where the musically wise, ever since the days or rather the nights of Berlioz and his

the affirmative. One-sixth of that throng was turned away, and still another thousand had been discouraged from making the trip to the building, since it had been authentically reported at 6 o'clock that evening that "the house was sold out."

All this means that the San Francisco Symphony Orchestra is San Francisco's symphony orchestra from now on. Its superior excellence was revealed and duly noted. The public will not hereafter be content with makeshifts nor inferior quality. It has heard the best and recognized it. Now it wants it, and no arrangements made by the Musical Association for the coming season will be satisfactory to San Francisco unless provision is made for other and frequent appearances of the orchestra before the people. The fact that the Civic Auditorium is the only logical place is based not only on its seating capacity—and even that proved inadequate by at least three thousand seats—but also on the success that attended the presentation

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Key: Bb

Key: C

Key: D

ROSES OF PICARDY

SONG

Words by
FRED E. WEATHERLY

Music by
HAYDN WOOD

pp *Sl. - ly*

Ro - ses are shi - ver in Pi - car - dy, in the hush of the sil - ver

Sl. - ly

pp

Ro - ses are flow' - ring in Pi - car - dy, bathed in

pp

sev - er a rose like you And the ro - ses will die with the

pp

NOTE:—Add our words may be far apart. But there's a rose that does not in "Picardy" "Till the rose that I keep in my heart"

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Sherman, Clay & Co. report a steadily growing demand on the Pacific Coast for "Roses of Picardy," which is having a tremendous vogue in England, where it is said to be the legitimate successor to Lohr's "The Little Grey Home in the West." "Roses of Picardy" is published by Chappell & Co., Ltd., of London, New York, Toronto and Melbourne.

Minor Notes

By HERBERT I. BENNETT

One of the most delightful and interesting men among the writer's acquaintance is Colonel Edward S. Payson, President of the Emerson Piano Company of Boston. Not only is he the correctly styled "Orator of the Boston Piano Trade," but also a musician and a once distinguished operatic and concert basso cantante. As a toastmaster, public speaker and raconteur, there may be a few as good but hardly any superior to Colonel Payson, who is one of the finest and most beloved of men in Boston piano tradedom.

Apropos of Colonel Payson, there appears in The Music Trade Review of New York, issue of March 16th, a very interesting set of paragraphs culled by that piano trade journal from the Decatur, Ill., Review, in which are set forth many reminiscences of the Boston piano man "embodying many of his experiences in the days when he traveled the country as a basso cantante of distinction, and later as an impresario." Among other things, Colonel Payson is quoted with this statement about Ole Bull, with whom he traveled: "It is a question in my mind whether Ole Bull were living today he would be regarded with as much favor as he was then. He had wonderful personal magnetism, an effective manner on the stage and knew every trick of the trade, but his mannerism would seem strange now. He would walk out on the stage very deliberately and fasten the lower button of his Prince Albert coat; a blue ribbon went around his neck, from which hung a pair of scissors, with which he would carefully cut first one string and then the next, until only the G string remained, and then he would play the Paganini G string solo. It would scarcely be necessary to enlighten an audience today in such a manner that the solo was on one string. This was only one of the many idiosyncrasies, though."

Another paragraph of the Colonel Payson interview deals with the cornetist, Jules Levy, in this wise: "I was on a tour with that strange character, Jules Levy, the great cornetist, but who couldn't read a note of music. For example, the year of the Chicago fire, we gave a concert in Chicago, and Richard Hoffmann was solo pianist. He wanted to play de Beriot's Fifth air, using cornet instead of violin. Levy had never seen the part. Clarence Eddy was organist, and at rehearsal in the morning the melody of the air was played by the organ and Hoffmann at the piano. They played it once for Levy, and then he took up the violin part on the cornet and with only one or two stops went through it. That night Levy gave a most wonderful performance of this number. Before dressing he would walk to the looking glass and say 'Good morning, Mr. Levy, you are the handsomest man in the world and the greatest cornet player that ever lived.' This constituted his morning devotions, and he would go through the entire day with about the same kind of nonsense. However, he was a great cornet player, the only one in the world, I believe, with five G's, and many of his performances were marvellous."

Colonel Payson's exit from the professional singing field came about through a serious accident described by him in the following paragraph in the Decatur Review: "Grand opera in English was at that time (evidently in the late 70s) being most favorably received, and I sang with the Parepa Rosa Co. and other English opera companies until I met with the accident that closed my career for some time. It happened in Boston, where I was singing Mephistopheles with Patti. I was standing on the trap ready to make my spectacular appearance upon the stage, when the stage hand by some mistake sprung the trap four bars too early, and my leg was crushed against the heavy beams, shattering the bone and injuring the knee. A doctor was summoned from the audience, and with only a wait of half an hour I went out on the stage again and sang the entire role. The next day the leg was packed in ice, and I was put on board ship and the entire company went to Halifax, where I sang six performances. Then I went to bed and did not get up again for three years and one day." The fascinatingly interesting interview with the President of the splendid old Emerson Piano Company of Boston.

from which the foregoing paragraphs are culled, was written for the Decatur Review by Winifred St. Clair Minturn, a well known concert violinist and head of the Decatur Musical College. The article was reprinted in The Music Trade Review of New York, from which journal "Minor Notes," in turn copies all of the above matter relative to his highly esteemed friend, Colonel Edward S. Payson, head of one of the finest piano manufacturing organizations on earth—the Emerson of Boston.

Impresario L. E. Behymer, who is also President of the Los Angeles Gamut Club, during his brief stopover in San Francisco the other day, told the writer of this column a good story about a lady who quite indignantly charged him recently with being a criminal. Naturally enough, "Bee" was surprised, and, after catching his breath, quietly informed the Los Angeles citizeness that he has been charged with most everything else, but never before had he been styled a criminal, and ventured to know the reason for such a violent outburst against him. "Well," replied the lady, "you see I have paid you \$10.50 this season for concerts in your Courser, and that money should have gone to Red Cross and other war needs. Somehow, or other, I just couldn't withstand the temptation to pay you the money for your concerts, and you took it, and for that reason, under the circumstances named, I consider you a criminal." "Aha," meditatively quoth the resourceful impresario and club president in reply to his feminine chargeress, "but then you are an accomplice in the crime, having aided and abetted me in it, therefore, I think we shall travel the same road together in this case."

From the Chicago Musical Times of March 20th: "St. Paul, March 15th.—Arthur J. Hein was recovering today from a shock sustained when his home burned. Only the piano was saved. Children sat down at the instrument, in the street, in front of the burning residence, and played 'Keep the Home Fires Burning' as the firemen worked."

A well known San Francisco violinist, after a recent performance, asked a friend who is also a capable violinist, how he liked his playing on that particular program, to which the other fellow replied in this wise: "You played tonight with considerable abandon. The last time I heard you, you abandoned considerably."

In its issue of March 21st, the Musical Courier, of New York, very thoughtfully and most considerably jogs its readers memory to the tune of the following paragraph: "Johann Sebastian Bach was born two hundred and thirty-three years ago today, on March 21, 1685." That sounds like one of the reliable recordings of that erudite Clarence Lucas, a member of the Musical Courier's trimvirate of associate editors.

The Musical Courier is running a department called "Musicians Under The Flag," in which appear the names of tonal folk now serving their country in the great conflict. But there are four musicians, whom we know, who are not listed by the Musical Courier, but undoubtedly that journal will be glad to get their names which are as follows: Howard E. Pratt, the well known Oakland tenor, vocal teacher and choral director, who is now stationed at Camp Fremont, California, as Y. M. C. A. Song Leader at that big Cantonment; Robert Lloyd, the former San Francisco and Sacramento baritone and choral director, who now is Song Leader at Camp Lewis, Washington; Alexander Stewart, the Oakland violinist, conductor and teacher, who is representing the War and Navy Department Commissions on Training Camp Activities in Community Organization, and Charles Clark Dunn, a former New York and Los Angeles organist and teacher, now Song Leader, U. S. N., stationed at Mare Island, California. These musicians certainly are doing valiant work in behalf of Uncle Sam in the present struggle. The Musical Courier list carries the name of Nathan Firestone, the San Francisco violinist, who no longer is in the Army, having been honorably discharged from the Service several weeks ago at Camp Lewis on account of physical incapacity. Mr. Firestone has resumed his professional activities both with the San Francisco Symphony Orchestra and the Chamber Music Society of San Francisco, which news already has been duly chronicled in the Pacific Coast Musical Review.

In its San Francisco letter, Musical America, March 23d issue, tells of the large audience that gathered in the Exposition Auditorium recently to hear the "Pop" concert of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. It says: "Every seat was occupied and more than 1500 persons were turned away after all available standing room had been sold." Why did not Musical America's San Francisco correspondent include the fact that the audience numbered 3800 persons—only 200 short of 4000—the largest crowd that has ever turned out in this country to listen to a symphony orchestra in a two-hour concert? The real point that Musical America missed was the fact that over fifteen hundred were turned away after nearly ten thousand music lovers had been taken care of inside of the huge auditorium.

In the window of one of the music houses in San Francisco there is a little sign that reads "The House That Undersells." Now, of course, when an innocent sort of a chap chances to glimpse that sign, he might be excused for drawing the inference that what is meant by it is that the house "undersells," that is to say, perhaps, it sells less goods than its competitors in the music business of San Francisco. Underselling can easily mean just that very thing, can it not? On that basis an innocent and trusting sort of a chap would be led to admire the frankness of the music house in admitting a fact of such a nature.

VALLEJO TIMES, WE THANK YOU!

The Vallejo, Cal., Times of Tuesday morning, March 26th, in its report of the vandyville show given at the Mare Island Marine Barracks on Monday evening, March 25th, and which is reviewed at length in another column of this issue of the Pacific Coast Musical Review, included this paragraph: "Attending the show was Herbert I. Bennett, Managing Editor of the Pacific Coast Musical Review of San Francisco. Bennett, who recently came to the Coast from New York, after serving as Managing Editor of the Musical Courier, the largest paper of its kind in the world, was greatly pleased with the performance and it will undoubtedly secure prominent position in the next issue of his paper. This morning on the parade grounds at the barracks nearly one thousand Marines, led by Musical Director C. C. Dunn, will offer a community sing for Bennett's pleasure."

HIGHLY PRIZED BY L. S. SHERMAN.

Leander S. Sherman, President of Sherman, Clay & Co., is showing to his friends a handsome autographed souvenir program sent to him recently by C. Arthur Longwell of the Aeolian Company, New York. This beautifully gotten up program, autographed especially for Mr. Sherman, concerns a concert given by the Aeolian Company, assisted by the New York Symphony Orchestra, Walter Damrosch, conductor, in Aeolian Hall, Saturday evening, November 1, 1917, when, so the program states, "This is the first time in the history of music that a Symphony Orchestra has appeared on a concert stage accompanying a reproducing piano."

And the reproducing instrument was the Duo-Art Piano, which, on that occasion, performed Harold Bauer's recording of the Concerto in G Minor for Piano and Orchestra by Saint-Saens. The Souvenir Program sent to Mr. Sherman by Mr. Longwell contains autographed portraits of Walter Damrosch and Harold Bauer, also a picture of the New York Symphony Orchestra, besides "An Interview With Harold Bauer About the Duo-Art Reproducing Piano," and a brief description of the instrument with a list of these pianists of international repute who have made Duo-Art records: Harold Bauer, Ferruccio Busoni, Teresa Carreno, Carl Friedberg, Rudolph Ganz, Ossip Gabrilowitsch, Leopold Godowsky, Percy Grainger, Enrique Granados, Camille Saint-Saens and Ernest Schelling.

The half-toning and printing in this Duo-Art Souvenir program in Mr. Sherman's possession is wrought upon linen paper in brown tint, and so highly does the President of the Sherman, Clay & Co. house prize the gift that he has had it bound in soft brown morocco with narrow gold borders.

LLOYD TO LEAD BIG "SING."

Last Monday's San Francisco Examiner, April 1st, had the following timely story about the big part that Song Leader Robert Lloyd is going to play tomorrow, Sunday afternoon, April 7th, in the Exposition Auditorium, when he is going to teach the San Francisco people at the Liberty Loan Patriotic Song Rally the marching songs that are being sung by the American troops "over there." Mr. Lloyd is a former San Francisco baritone and choral director. Here is the Examiner's article in question:

"San Franciscans are to be taught the marching songs of the American troops in France at the Liberty Loan Patriotic Song Rally to be held in the Civic Auditorium, next Sunday, April 7.

"Robert Lloyd, civilian aide for singing, with the War Department Commission on Training Camp Activities, has been detailed by Major General Greene of Camp Lewis to lead the singing.

"A dozen bands will be massed to accompany the singers, and a special chorus will give assistance.

"Lloyd was one of the first men appointed to teach mass singing in the camps, following the discovery by the United States War Department that every army in the world but that of America, was a singing army.

"Lloyd has been detailed at Camps Niagara, Plattsburg, Mills, Merritt and American Lake, during the ten months of his service.

"Lloyd: "Singing rehearsals are on the regular drill schedule in every American camp.

"It has been demonstrated that singing regiment will march ten miles further than one that does not sing while on the hike.

"We have as many as ten thousand men at our rehearsals, and to hear those red-blooded, lusty-lunged boys singing such songs as 'Keep Your Head Down, Allendard,' 'Poor Old Kaiser Bill,' and other songs of our repertoire, not yet heard in San Francisco, is an inspiration worth traveling miles to see. We will introduce all of these songs next Sunday.

"I understand that the Civic Auditorium will seat 15,000 persons, and I am sure it will be worth the time of every person that can find a seat next Sunday."

"The doors of the Auditorium will be open at 2 o'clock and the program will begin promptly at 4 o'clock. Admission will be free.

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HEMPEL SINGS FOR THREE THOUSAND PEOPLE

By ELIZABETH WESTGATE

Oakland, April 1, 1918.

It must be a pleasure for our visiting artists to sing before the Berkeley Musical Association. For not only are they always faced by an audience filling every seat of Harmon Gymnasium on the campus of the University, but it is an audience of persons who, year after year, have met in just this way and place to hear notable players and singers. It has resulted not in making the hearers over-critical (as sometimes happens when the experience has been small), but, rather, appreciative of all that goes into the making of a finished artist.

An audience of this kind heard Miss Frieda Hempel last Tuesday evening, in a program full of delight for those who love a pure and lovely voice, managed with consummate art. Miss Hempel's English "diction" is already so very good that the translations of the German songs she sang were more than usually acceptable as poems. (Yet I always wonder why, when so very much in the way of English pronunciation has been accomplished, the occasional "z" sound of our "s" has not been considered. Few singers of foreign birth achieve it.)

This was Miss Hempel's program: Oh, Had I Jubal's Lyre; Come, Beloved, Händel; The Violet, Mozart; Hark, Hark, the Lark! Schubert, Stars with Golden Sandals, His Coming, Franz; Ernani; Involami, Verdi; The Rose Has Charmed the Nightingale, Rimsky-Korsakov; Songs, My Mother Taught Me, Dvorak; My Curly-Headed Baby, Clut-sam; Bird-Song, Taubert; Shadow Song, Meyerbeer.

A catholic list it surely was, and the crystalline voice, the radiant personality and the perfect art of the singer were almost equally expressed in them. The Clut-sam song, and "Dixie," the latter given as one of the encores, seemed possibly a trifle unconvincing; though Miss Hempel's delicate artifices caused even these to appear veracious!

The Pacific Coast Musical Review has already printed several critiques of this singer, written by much more skillful

pens than mine can ever be; so that many details of the concert would now seem out of place. Miss Hempel was most generous in responding to encores and included her own effective arrangement of Strauss' "The Beautiful Blue Danube" among them.

Her accompanist, Paul Eisler, was all that an accompanist should be; but I do not believe that he enjoys playing piano solos. His selection for the two he presented comprised the Liebestraume, number 3, of Liszt, (announced as Nocturne on the program), and the little F minor Moment Musical by Schubert.

The recital was the last in the year's series, which has included some great names. Next season's plans are already being considered.

Among the songs to be given for the "boys" at Camp Fremont by the vested choir of the First Presbyterian Church of Alameda on Friday evening, April 5th, is the setting of Abbie Gerish-Jones of Ten-nison's poem, "Crossing the Bar."

This fine song is cleverly built on the "Taps," and the inspiration for its writing is an interesting story, which Mrs. Jones herself may be induced to tell to Review readers some time. With the composer's full consent, a bugler will, on the occasion mentioned, play the call before and after the song. It was done at a recent patriotic service in the church mentioned above, the organ imitating the bugle in the same way. Miss Edna Schulte sang it; and contraltos with deep and somber quality of voice, with skill to color a monotone—the device of monotone being employed in a considerable part of the two-page song—will find most impressive this setting of "Crossing the Bar."

SACRED CONCERT AT ARRILLAGA'S.

An excellent, meritorious and artistic sacred concert was given at the Arril-laga Musical College, 2315 Jackson street, on Wednesday evening, March 27th. A most delightful program had

been prepared for this occasion and the compositions were interpreted by the St. Mary's Cathedral Quartet consisting of Miss Rudolphine Radil, soprano; Mrs. Irene Belle le Noir, contralto; Robert Battison, tenor; Frank Pigone, basso, and Achille Artigues, organist.

Every one of these artists represents the foremost element among our resident soloists, and both the vocal and instrumental responsibilities of the event were splendidly taken care of. The vocalists in every instance displayed voices of excellent timbre and interpreted the works with fine artistic judgment, while Mr. Artigues' efficiency as an organist enabled him to acquit himself of his share of the program with that artistic finesse which is such a well known quantity in this city.

There was a large audience which by frequent outbursts of applause revealed its pleasure and gratification and which gave every evidence that the efforts of the participating artists struck a responsive chord in the heart of everyone. The complete program was as follows: Organ—Liebster Jesu, wie sind hier (Bach); Sei gegrüßet Jesu gütig var 5 (Bach); Quartet—A Capella, Ave Maria (Arcadet); Alto and Quartet—Fillae Jerusalem (A. Monestel), Soprano and Quartet—Pater, Dimette Illis (A. Monestel); Duet, Tenor and Bass—Hodie Mecum oris in Paradiso (A. Monestel); Organ—Adagio from Toccata in C major (Bach); Tenor Solo—Sitio (A. Monestel); Quartet—Quis est Homo (A. Monestel).

ALICE MAYER'S RECITAL.

Miss Alice Mayer's pianoforte recital, which will take place at Scottish Rite Auditorium next Tuesday evening, April 9th, is awaited with much interest by a large portion of our musical colony by reason of the excellent reputation already enjoyed by Miss Mayer, who scored a decided artistic triumph at her concert in the Colonial Ballroom of the St. Francis Hotel last season. The program is not only dignified but it is arranged in a manner that must appeal to anyone who is fond of genuine pianistic art. The program is neither too long nor too short, and is well suited

to the accomplishments of the young artist who is a serious disciple of pi-anistry. Pierre Douillet, with whom Miss Mayer has studied for some time, will play the orchestral part of the Saint-Saens' G minor concerto on the second piano, and will add to the distinction of the event.

There is every reason to expect a large attendance, and those who will go to hear Miss Mayer will not regret having done so. The complete program to be presented will be as follows: Sonata, Op. 57 (Appassionata) (Beethoven); Nocturne, F minor, Op. 55, Grande Valse, A flat, Op. 42 (Chopin), Liebestraum (Dream of Love) (Liszt), Tarantelle d'après la "Musette de Portici" (Anber-Liszt); Concerto, G minor (Saint-Saens), Orchestral accompaniment on the second piano played by Pierre Douillet.

Tickets are one dollar and are now on sale at Sherman, Clay & Co.'s and Kohler & Chase's.

WORDS OF APPRECIATION.

Lena W. Frazee, Formerly of Sacramento. Says That the Musical Review is Growing in Size and Importance.

The following letter received at this office last week speaks well for the esteem in which the paper is held by the best element in the profession:

San Francisco, March 25, 1918.
Pacific Coast Musical Review,
Kohler & Chase Building,
San Francisco.

Gentlemen:

I want to say "thank you" for the splendid notice which appeared in your paper of March 16th. It was very generous. Perhaps Mrs. Jones is responsible for the writing of these, but you printed them. It is very gratifying to one to read such notices, coming into another city, as I have come. I am not unknown here, however. For a couple of years it was my privilege to write musical notes of doings in the Capital City for your paper, which is growing not only in size, but in importance. Thanks, again. Sincerely yours,
LENA W. FRAZEE.



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ALMA GLUCK REVIVES AN OLD AMERICAN SONG.

Interpretation Bids Fair to Rival Popularity of "Carry Me Back to Old Virginia"—John McCormack Sings Works That Inspire Faith During the Troublesome Times—Boston Symphony Plays "Marche Miniature."

Deep in the affections of all our people lie those older American songs, so near akin to the folk songs in their simplicity and beauty. There is a pathos and tenderness in these heart touching melodies that have established them for all time. This is especially true since so eminent an interpreter as Alma Gluck has brought to them her art and sent them wringing their way on Victrola Records to acquaint the present and future generations with their charm and to find lodgment in the heart's innermost precincts.

"Darling Nelly Gray" is one of these old-time melodies that sparkles with new interest through the rendition that Gluck has just given on Victrola Records. Such songs as this find in Alma Gluck an ideal interpreter, as is attested by the popularity accorded her records of "My Old Kentucky Home," "Carry Me Back to Old Virginia," and "Old Black Joe."



Like the sun breaking through the clouds of a dark and lowering sky, comes a message to the heart cast down with doubt and dismay at the uncertainties the future appears to hold.

"The Lord is My Light" is a hymn of trust that McCormack, on a new Victrola Record, delivers with passionate sincerity. Granting that the war has brought untold misery, it is a well known fact that in France and England there has been a great renewal of religious faith. Torn with anguish and spent with grief that no human agency can palliate, men are turning again to the "God of our Fathers, known of old," and in the light of that faith are finding new courage to bear whatever suffering may yet be theirs.

"A Little Bit o' Honey" is the latest composition from the pen of Carrie Jacobs-Bond which Evan Williams has made imperishable by singing it for Victrola Records. The song transports you to a log cabin 'way down South, where a coal-black pickaninny has arrived in state with "a little turn-up nose, and a little bunch o' wool upon yo' head."

Here is an aria primarily designed to show off a singer's vocal gifts. With consummate art Galli-Curci has made these passages of vocal display a means for tense emotional expression on a new Victrola Record just issued. For sheer vocal dexterity this record is remarkable. There are many brilliant passages, and singers will note with envy and admiration the ease with which Galli-Curci sings difficult, rapidly descending chromatic scales—one of the hardest things to do vocally.

One of the most pathetic scenes in all the old Italian operas is that in "I Puritani" in which Elvira, the Puritan English maid, having discovered that her lover had apparently deserted her on her wedding day, betrays the fact that her mind is unbinged. As her mind dwells upon the past the music is sung in tenderest accents.

Caruso sings a song to which he brings all the warmth of his native Italy with his golden voice, for "Eyes of Blue" is distinctly an Italian love-song. It portrays a lover who has seen the sky and the sea, but finds them pale beside the eyes of his beloved—eyes that have made him a veritable slave.



With emotions kindled under the buring rays of the Italian sun, the Italian is apt to express everything he feels. Americans could not do that without a visible show of self-consciousness.

ROBERT MANTELL AT CORT.

A physical transformation with the elements of the miraculous will be witnessed at the Cort Theatre Sunday night, April 7, when Robert B. Mantell enters upon the second and final week of his engagement, with a performance of "Louis XI." In order to play the part of the impish and physically insignificant Louis, Mr. Mantell, an actor of powerful and heroic build, is compelled to shrink and shrivel into a dwarfish monster, scarcely more than five feet in height and a hundred pounds in weight. The effect of Mr. Mantell's make-up for the part is said to be the most astounding the American stage has ever known. "Louis XI" is the work of Casimer Delavigne, a contemporary of Alexander Dumas, and is filled with the dash and fire that characterize the D'Artagnan Romances. It tells a breathless story of love and intrigue, with a young kinswoman of the king as the heroine, a son of his ancient enemy as the hero, and Louis himself as the evil genius of the lovers.

Other plays of the second week at the Cort not included in the first week's list, are "Romeo and Juliet" and "Othello," in the simple, girlish gowns of Juliet, Miss Genevieve Hamper, is said to appear as the loveliest classic figure the stage has known since Mary Anderson was in her youthful prime. In "Othello," Mr. Mantell rises to tragic heights unsurpassed in his repertoire, with the possible exception of scenes in "King Lear," while both Miss Hamper as Desdemona and Fritz Leiber as Iago score decisively.

The order of the plays for the concluding week at the Cort is: "Louis XI," Sunday night; "Othello," Monday night; "The Merchant of Venice," Tuesday night; "Romeo and Juliet," Wednesday afternoon; "Richard III," Wednesday night; "Louis XI," Thursday night; "King Lear," Friday night; "The Merchant of Venice," Saturday afternoon; and "Macbeth," Saturday night.

MUNICIPAL ORGAN RECITAL.

For the hour preceding the "Liberty Loan Sing" under the direction of Robert Lloyd at the Civic Center on Sunday afternoon there will be the usual organ recital by Edwin H. Lemare in the Exposition Auditorium. Last Sunday brought the total attendance at the Lemare recitals for the past year well above the hundred thousand mark and now each succeeding Sunday finds a larger attendance than the week before. The combination of the second largest and finest organ in the world, played by such an artist as Lemare, is one very unique in the world of music and music lovers are beginning to realize that in no other city in the world can such a treat be experienced. The program will include the interesting Fugue a la Gigue, by Bach, the Allegretto Grazioso by Hollins, Haydn's Clock Movement, the Prelude to "Parsifal," the remarkable Storm Fantasia by Lemmens and the usual improvisation. The "Parsifal" music is built on the themes that are associated with the celebration of the service, "The Holy Grail," and it has been adapted to the organ by Mr. Lemare in remarkable style. The Storm Fantasia is a stunning composition and when it was last played in the Auditorium it created a veritable furore.

The vocalist of the afternoon will be Godfrey Price, the renowned Welsh basso, and he will be accompanied by Miss Gwenith Price. The recital will begin promptly at three o'clock and men in uniform will be admitted free.

Georgia Kober

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Haruko Onuki, the dainty little Japanese prima donna, who scored such a tremendous success during her previous engagement at the Orpheum, will be heard in a repertoire of English and Japanese songs. Foster Ball will appear in the study "Since the Days of 61" in which as the reminiscent, retrospecting veteran he presents an exceptionally fine bit of character acting. He will be assisted by Kernan Cripps, Bert Wheeler and Tom Moran will present a "nut" act entitled "Me and Micky," which is a combination of song, dance and joke introduced in a manner that elicits the laughing approval of the audiences.

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LEOPOLD AUER'S NEW YORK RECITAL.

Celebrated Veteran Violinist and Teacher of Great Artists Plays Delightfully at First American Recital in Carnegie Hall.

Leopold Auer, the great violinist and instructor of some of the fiddle stars of the present day, gave his first concert in America on the afternoon of Saturday, March 23rd, in Carnegie Hall, New York, and won a complete triumph at the hands of a large audience that included some of his distinguished pupils now appearing in this country.

Of the Auer recital, the New York Sun of Sunday, March 24th, had the following to say:

"Leopold Auer, the world famous violin teacher, who recently came to this country from Russia, gave his first violin recital in America yesterday afternoon at Carnegie Hall. Born in Hungary seventy-three years ago, Mr. Auer later when a young man was known throughout Europe as a concert violinist. Succeeding Wieniawski as a professor of the Imperial Conservatory at Petrograd nearly fifty years ago, he became a Russian subject, was soloist to the Czar, who conferred on him the hereditary order of St. Vladimir. As a teacher he has sent forth one after another most of the many younger stars of the violin world who are now before the public.

"As was to be expected, Mr. Auer attracted to his recital a large assemblage, which contained many violinists, including several of his well known pupils, and other music lovers, together with a large number, no doubt, of those who are in the local music field curiously inclined. When he first appeared on the platform he was greeted by long continued applause.

"The program, made up entirely of classic compositions, comprised Handel's Sonata in A, Bach's Andante in C and gavotte in E for violin unaccompanied, a Nardini concerto, Locatelli's Sonata in G; by Haydn-Auer, the Serenade and vivace, and the Vitali chacone. After the close of the list several encores were given.

"Mr. Auer's performance furnished artistic enjoyment of a high order. His pose of manner on the platform, together with his ease and grace of body as he held his violin during his playing, gave satisfaction to the eye. His tone at its best is a fine one; his intonation seemed to be perfect. His bowing, lacking at times in elasticity, did not always bring the best tonal results, especially in the first sonata and in the gavotte; but by the time he reached the Nardini concerto he was evidently more fully in command of his powers in this respect and continued so to the end, where in the Vitali work his rhythm excited even special admiration. His knowledge of styles was masterful.

"After the Nardini concerto the recital giver received some floral tributes, which included two wreaths. There was much demonstration of approval given here as again after the Locatelli sonata. Wanda Bogutzka-Stein Mr. Auer's niece, played the piano accompaniments."

ANOTHER SUCCESS FOR FICKENSCHER PUPILS.

One of the pupils of the Fickenschers Studios, Miss Bettye Payne, has left this week for New York where she is to open as lead for Joseph Howard the second week in April. Her contract was secured during Mr. Howard's recent visit here. Her voice is a coloratura and shows in her handling of it here exceptionally fine artistic training. Another pupil who has been a Musical Comedy lead, Helen Hilliarde, left two weeks ago for New York where she is to fulfill her contract. She has been taking lessons every day from Mrs. Fickenschers who, in the absence of her husband, is carrying on the class in a most able manner.

MME. STELLA MARGARET JELICA'S SUCCESS.

One of the youngest of the most successful singers about the bay, Madame Stella Margaret Jelica, Oakland soprano, was one of the principal artists on the program of the San Francisco Musical Club at Hotel St. Francis last Thursday morning. She sang four numbers: Three Greek songs, new to San Franciscans, and a French lullaby, Kajetan Attl, Bohemian harpist for the San Francisco Symphony Orchestra, will accompany her. Madame Jelica sang for the club women who attended the seventeenth annual convention of the California Federation of Women's Clubs in Oakland last week. She is to sing on April 18th for the San Francisco Musical Club, when that organization will give its annual jinks at Hotel St. Francis.

MRS. ROBERT WEIS SINGS FOR CLUB.

At a recent March meeting of the Laurel Hall Club the musical part of the program was given by Mrs. Robert Weis, a pupil of Mrs. Adelaide Bridge, who sang a group of Irish songs for which she was the recipient of many compliments from her audience. Mrs. Weis sang her group as follows: "Trottin' to the Fair," "The Little Red Lark" (Old Irish), "My Dear Little Irish Rose" (Gerrish-Jones) and "Kathleen Mavourneen" (Crouch). Mrs. Weis was accompanied on the piano by Mrs. Samuel Beckett.

MME. LILI PETSCHNIKOV TO GIVE CONCERT.

In Interesting Interview With Ray C. B. Brown of the Examiner Distinguished Violinist Tells Interesting Facts.

Ray C. B. Brown in last Sunday's Examiner published the following interesting interview with Mme. Lili Petschnikov, the distinguished violinist, who has returned to America after several years' sojourn in Europe:

One of the latest of returning Americans with European reputations is Madame Lili Petschnikov, who is now in San Francisco and expects to make this city her home. There are many who remember her visit here eleven years ago with her former husband, Alexander Petschnikov, the violinist, but there are few who know that in the last few years since her divorce she has proved her own high rank as a violinist and has conquered Berlin with her artistry. Her triumph as a soloist was achieved after she had resumed her American citizenship.

Her playing of Beethoven's Kreutzer sonata evoked warm praise from the Berlin critics, including the formidable and caustic Dr. Leopold Schmidt of the "Berliner Tageblatt." "Sie darf Beethoven spielen," said the critic of the "Volkszeitung." Only those who know German can appreciate the encomium conveyed in that short sentence, for it would take a paragraph to unfold the implications of that simple word "darf." Later she was invited to play in the exclusive annual concert in the Reichstag—the only American ever accorded that honor.

There was no trace of these head-turning honors in the manner of Madame Petschnikov when I called to see her at the Fairmont. Her greeting has the cordial earnestness and democratic ease of the American woman, who was once Miss Lili Shober of Chicago. Informally we talked of ships and songs and submarines and concert tours and kings.

"Oh, I am so glad to get back to America," she said. "I shall never go away again. Above all, I am glad to be in California; it is such a wonderful country. I can scarcely believe my eyes when I look at San Francisco today and remember what it was eleven years ago after the fire. It is one of those incredible feats that American energy accomplishes."

I might relate, as she told me, the difficulties she experienced in getting permission to leave Germany with her children, the interesting details of war-time conditions in Prussia and many other things. But this is the music page, and not a news column. So I shall confine myself to my topic.

"The musical life of Germany goes on with little apparent difference," said Madame Petschnikov. "There were more operatic premieres in Munich last season than ever before. New works are being composed; new singers are being discovered."

"The operatic sensation of last year was the production of 'Palestrina' by Hans Erich Pfitner. There is nothing else to compare with it but 'Parsifal,' and in many ways it is more beautiful than 'Parsifal.' It is of epic dimensions and Wagnerian length. The first act takes an hour and forty-eight minutes to perform, the second act an hour and thirty-five minutes and the last act forty-five minutes. It has met with tremendous success."

"There is a new soprano, who, if she ever comes to America, will make you forget Galli-Curci and every one else. Her name is Maria Evogun and she is only twenty-five. Germans call her Jenny Lind reincarnated. Lili Lehmann, who is ordinarily reserved, was so enraptured over her that she wrote an article that filled more than a page of the 'Berliner Tageblatt,' analyzing her voice in detail. The voice is of perfect flexibility and purity, ranges over two octaves and has an indescribably haunting melancholy in its sweetness."

That is not all by any means, but space demands a halt.

San Franciscans will have an opportunity to welcome Madame Petschnikov and to judge of her artistry for themselves, for she is to give a recital in the St. Francis on May 2.

S. F. MUSICAL CLUB'S JINKS.

The April Bulletin of the San Francisco Musical Club announces the Club "Jinks" (for members only), on April 18, which will be held at Sorosis Club Hall, and the regular Musicales for members and guests on April 4th, when the program will be given by Mrs. William Poyner, Kajetan Attl and Madame Stella Margaret Jelica.

The nominating committee has announced the following ticket to be voted upon at the annual election of officers: President, Miss Maud Wellendorf; First Vice-President, Miss May W. Shannon; Second Vice-President, Mrs. Charles S. Ayres; Corresponding Secretary, Mrs. F. G. Canney; Recording Secretary, Miss Frances Murphy; Business Secretary, Mrs. F. H. Porter; Treasurer, Mrs. F. J. Cooper; Librarian, Mrs. Arthur E. Hackett; Associate Directors: Mrs. J. E. Birmingham, Mrs. Louis Mullgardt, Miss Christine Hart.

New York Accidentals

"SHANEWIS" PREMIERE IN NEW YORK.

New York, March 24, 1918.

Alice Gentle, due to illness, was unable to make her Metropolitan debut yesterday afternoon in the premiere of Charles Wakefield Cadman's "Shanewis," so Miss Gentle's title role was taken by Sophie Braslau. The cast was as follows: Shanewis, Sophie Braslau; Mrs. Everton, Kathleen Howard; Amy, Marie Sundellus; Lionel, Paul Althouse; Phillip, Thomas Chalmers.

Of Mr. Cadman's music and Nellie Richmond Eberhart's libretto, the New York Sun had the following to say in part:

"Mr. Cadman's opera is in two parts, which common persons call acts. There is an Indian girl who has been educated to be a real New York prima donna and who falls in love with a youth already engaged to the daughter of said Indian girl's benefactress. Indian girl, however, is unaware of this. Indian man who wants her for himself, gives her a poisoned bow and arrow, which she rejects. Said Indian man, when the perfidy of the amiable youth is disclosed, uses the bow and arrow himself with excellent effect, simultaneously finishing the youth and the opera.

"The librettist has made a heroic attempt to do this tale into colloquial English, and the patient matinee-goer sometimes heard a voice warbling 'Am I too civilized or too weak?' And another answers, 'Women never understand. Let me explain.' But we soar far away into the impalpable ether of true melodrama at the last moment when Shanewis, bending over the dead youth, says, 'Tis well. In death thou art mine!'

"Although the libretto is on its face improbable and in some respects trivial, it is quite serviceable as conventional operatic material, and with the co-operation of stage manager, scene painter and costumer, not forgetting the essential composer, it takes on an appearance of vitality. Mr. Cadman has handled his material with no mean amount of skill. He has shown a greater command of the technic of opera than any of his predecessors among the American composers introduced at the Metropolitan, and while his music is not always distinguished, it is by reason of judgment in its treatment never, or rarely at any rate, without direct and simple effectiveness.

"Good declamation, continuous flow without irrelevant instrumental interruptions and clear, varied and very discreet orchestration are some of the most valuable traits of the score. The orchestration though simple is not bald. It is full of color, but transparent.

"The first act is the better of the two. It is written with a considerable measure of temperament, which is of course best displayed in the love duet for Lionel and Shanewis. The thematic ideas, while reminiscent of Mr. Cadman's songs, are fluent and melodious, and the writing for the voices is generally good. The two Indian songs, sung by Shanewis, are very pleasing.

"A brisk and well made prelude on an Indian theme introduces the second act, which opens with a good chorus of Indians. The act is structurally much weaker than the first and the music is less satisfying, but the final solo of Shanewis, Indian in character, is well made. As a whole the little opera suffers by the comparative weakness of this second act, but it is both novel and pleasing in its Indian style.

"Sophie Braslau sang the title role, which was to have been done by Alice Gentle. The latter was ill. Except for some singing out of tune Miss Braslau acquitted herself with great credit. Her impersonation had a direct dramatic quality and she sang most of her music well. Mr. Althouse was manly and sincere as Lionel and delivered his music with good effect. Mr. Moranzone conducted the work with much skill. The mounting was excellent and introduced two pictures of quite new quality."

THE BETHLEHEM BACH CHOIR.

(From the Philadelphia Public Ledger, March 24:)

Houghton-Mifflin Company, of Boston, will publish in April a book on "The Bethlehem Bach Choir" by Raymond Walters, registrar and assistant professor of English, Lehigh University. It will be a companion in form to the history of the "Boston Symphony Orchestra," by M. A. De Wolfe Howe. Professor Walters' book of about 250 pages, will give in its first chapter a sketch of the exceptional musical activities of the Moravians of Bethlehem from 1741 to the present day. It will include a history of the Bach Choir and of the festivals held at Lehigh University each spring, and chapters on the religious, musical and community aspects of the choir, together with a sketch of Dr. J. Fred Wolfe, the conductor. There will be sixteen pages of illustrations. The Bach Festival takes place this year on May 24 and 25.

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VOL. XXXIV. No. 2

SAN FRANCISCO, SATURDAY, APRIL 13, 1918.

Price 10 Cents

BERKELEY ENJOYS EDWIN CHAMBERLAIN'S YOUNG PEOPLE'S CONCERTS

Brilliant Success of Seven Years' Continuous Seasons of Concerts for Young People Under Fifteen Years of Age Proves That if Children Are Given Opportunities to Hear Good Music Well Performed They Become Intelligent Music Lovers and Enthusiastic Concert Attendants

By ALFRED METZGER

The Pacific Coast Musical Review has always held that in order to cultivate a genuine musical taste in a community, and to make sure of the efficiency of musical instructors and expertness of artists, the young generations must be TRAINED properly. Unless your teachers and artists are trained from childhood up to listen to good music and to acquire adequate knowledge correctly, it is physically impossible to make sure of the qualifications of musicians regarding the teachers or artists professions. For this reason we opposed any legislation, that did not include the training of teachers in normal schools for music, intended to regulate the teachers' profession. It is our firm conviction that unless you train your teachers from the beginning in the art of teaching, all your examination boards and license bureaus will be in vain. On the contrary they will be injurious, for they will give a teacher, possessing a license, a certain governmental authority to do something for which he may not be fitted; for an excellent musician, who may be able to answer dozens of questions correctly, may be a very inefficient instructor. And yet his license from the State authorizes him to announce himself as a competent teacher.

What is true of the teacher is true of the artist. Unless the latter receives an adequate training from childhood up, he cannot possibly become a power in his profession. And among the most important factors in the training of a student is the opportunity that must be given him to listen to good music ably performed. And if you do not instill in the mind of the youth of the country a natural desire or love for good music—without forcing them to listen to programs—everything that happens after maturity is reached cannot possibly make intelligent music lovers from such people. You may intimidate them to attend concerts, you may make them imitate the example of their friends and neighbors, you may make them believe that it is the proper thing to listen to symphony concerts or grand opera, but you cannot possibly make intelligent listeners of them. And so it is with a sense of gratification that we have followed the successes of the Young People's Concerts in Berkeley during the last seven years under the able supervision of William Edwin Chamberlain.

These concerts were inaugurated one year after the founding of the Berkeley Musical Association, and Mr. Chamberlain, who is responsible for the success of these events, was also one of the founders of the Musical Association which held its first meeting at his residence. Mr. Chamberlain received his idea of the concerts from the fact that when the Musical Association at first announced the opportunity for students to secure season tickets at reduced prices, only a few took advantage of this offer. He claimed that this lack of interest on the part of young students, in taking advantage of opportunities to hear good music, was due to the fact that young people had not been given an opportunity to study music and to really have access to musical appreciation. So Mr. Chamberlain started the Young People's Concerts, giving the young people of Berkeley an opportunity to hear the music of the masters performed in an able manner frequently, at prices within their reach.

It is interesting to know that these concerts met with the expected results. At first Mr. Chamberlain met with considerable skepticism when he outlined his plans to prominent musical people. He was told that such concerts were above the heads of the young people. However, it was always Mr. Chamberlain's contention that if a child hears good music all the time, his sense of hearing will be offended when coming in contact with bad music. Many people seem to feel that a child should be permitted only the simplest musical diet, but as a matter of fact the minds of

because the children are growing up and CONTINUE TO ATTEND THESE CONCERTS, until finally High School students who were never before interested in attending these concerts are now continuing their yearly subscriptions. In this manner the entire attendance has increased so that from an average of nine hundred a concert attendance, there is now an average of one thousand. For with the continuance of the students already interested, the younger students are gradually being added to the list.

That this marked interest in the Young People's Concerts had its effect

certs not a commercial enterprise, but an educational problem, the same as lectures at universities. No tickets are sold at the box office. No one associated with these concerts, including Mr. Chamberlain himself, makes any money from these events except the artists who give the programs. The subscription list is compiled during the beginning of the season, when the children receive the tickets for the whole year.

After David Bispham, the distinguished American baritone, sang for the Young People's Concerts he said that he considered this the most attentive audience he ever had. Prior to his appearance the children were asked to compile a program, and among their selections were Schubert's Erl King, Hark, Hark the Lark, Who Is Sylvia? Drink to Me Only With Thine Eyes, the Two Grenadiers and Beloved the Impatient Husband from the Seasons. Mr. Bispham then added the Page Song from Falstaff, the Prologue from Pagliacci and one or two modern English songs. This goes to show that these children do like good music.

One of the programs was given by a wood wind choir organized by Elias Hecht for that purpose. Mr. Lombardi asked before the concerts why such a program was to be presented before children. He considered the music too heavy. But after the concert Mr. Lombardi said that he did not believe there was a city in the United States that is doing so much for genuine musical appreciation. The last concert of this season was such a program by reed instruments. The other concerts included string quartets, trio, harpsichord recitals, orchestral concerts, wood wind quintets, reed and wood wind quintets, harp and cello recitals, violin recitals, song recitals, piano recitals, and the last time Sousa and his band were in Berkeley the tickets of the young people attending these concerts were recognized.

Mr. Chamberlain usually prefaces each concert with a brief sketch of the composers represented on the program. In the case of orchestra, quartet, or wood wind concerts, he gives an explanation of the various instruments, thus giving the young people an opportunity to discriminate between the tone qualities and character of the various instruments. It has been shown during these seven years of practical experience that the young people are forming the concert going habit, and with this the habit of enjoying only good music. These events are self-supporting, and the Board of Education never needs to worry about deficits, although the events are guaranteed by that body. Mr. Chamberlain's audiences are children under fifteen years of age, grown-up people, except in case where they chaperone children, are not admitted. Every artist is paid. Mr. Chamberlain asks the artists to cooperate with him in the cause of musical education when fixing the prices, and so far he has not met with any refusals. Every community should have these young people's concerts just for children under fifteen years of age and at prices within their reach, managed unselfishly and apart from politics. In this way every community will train a future musical public that will crowd the concert halls to the doors.



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young people are able to enjoy good music thoroughly. And good music, by the way, may also be simple music and very wholesome, as for instance Schubert's Unfinished Symphony. During the first year of these Young People's concerts string quartets were played for and enjoyed by the young people.

The average attendance at these concerts was nine hundred. Five or six concerts have been given during the season. During the first year less than fifty were attending from the whole student body of the High School. The audience consisted principally of children from the lower grade schools, and now the audiences are growing older each year,

upon the students' attendance at the concerts of the Musical Association is but natural. And while seven years ago the students season tickets could hardly be disposed of, now it has been necessary to place a limit on these tickets, and there is a big waiting list. After the Musical Association of Berkeley had been successfully launched Mr. Chamberlain diverted his interest in the concerts for adults to the concerts for young people. He thoroughly believes in such concerts. He believes in musical journals encouraging young people. He hopes to increase the number of the season's concerts from five or six to eight, at fifty cents per child. He considers these con-

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Los Angeles Office
630-634 Los Angeles Investment Bldg., Eighth and Broadway, Robert Alter in charge

VOL. XXXIV SATURDAY, APRIL 13, 1918 No. 2

The PACIFIC COAST MUSICAL REVIEW is for sale at the sheet-music departments of all leading music stores.

Entered as second-class mail matter at San Francisco Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

THE THIRD LIBERTY LOAN DRIVE.

There seems to exist a wrong impression among certain people regarding the buying of Liberty Bonds. They evidently regard such purchases as an expense. It certainly is far from being an expense. On the contrary, it is a decided saving, and not only a saving, but a certain element of earning capacity, for the bonds bring four and one-quarter per cent interest, adding nearly fifty per cent to the original investment after the ten years of their life have expired. In other words, if you now buy a liberty Bond for one hundred dollars, on May 9, 1928, you will have made almost \$50. So much from the standpoint of financial wisdom.

But there is a far more important factor associated with this purchasing of liberty bonds. We presume that most, if not all, of the readers of this paper are American citizens. It does not make any difference to the man or woman of honor whether your parents may have been foreign-born, or whether you yourself may have been born on foreign soil—the moment you become an American citizen, nothing else counts. The American citizen who is foreign-born has this advantage—he has chosen his country for himself, while those who were born here have to regard their place of birth as an accident. Now, the writer considers him a far greater traitor to this country who, after having chosen it voluntarily as his home, betrays it and becomes a perjurer to his oath of loyalty, than he who is born here and becomes a traitor. For the latter at least did not make any pretensions in choosing his own land.

Now, if you have come to the United States because you were not satisfied with the conditions abroad, or if you have come to America because you wished to better yourself, you have absolutely no business to pledge any loyalty, nor entertain any sympathy for any government but that which you have voluntarily chosen to be your protector and your master. It is impossible to serve two masters. And the only way in which you can SERVE is to offer your life; or, in case this is made impossible by reason of physical barriers, you must offer your money or mental aid. You cannot expect any government on earth to protect your interests and give you an opportunity to make a living, unless you on your own part also pledge yourself to repay such service with your life and your wealth and your manual labor.

We appreciate the fact that there are foreign-born American citizens who sympathize with the troubles of their dear ones abroad. We also realize the fact that people born in a foreign country cannot possibly forget that they are to a certain extent indebted to that country for their early education. But we do not appreciate any efforts to sympathize with any nation but the one with which we are now directly associated and, indeed, assimilated. If you can not assimilate yourself with the American nation, you have no business to accept protection from it. This is a law of honor which no lady or gentleman can dispute.

And so when we know that your fellow citizens, and our fellow citizens, are going to the front to lay down their lives for the country of their birth and their adoption, and we are prevented by circumstances from joining them to bear arms, the least we can do is to back up and re-enforce their noble deeds by giving lavishly of all that we possess so that their difficult tasks may be lightened to at least a small extent. And you must not think that the most loud-mouthed patriot is the greatest patriot. The man or woman who constantly brags about his patriotism and frequently questions the patriotism of his neighbor is not the most useful citizen the

United States harbors under its great flag. But that citizen is the most useful who knows the path of duty mapped out for him by Providence, walks along it with head erect and breast thrust out—unafraid of any body, but ever ready to shed his blood and give his all for the country and the government that has taken him under its protecting wing—without advertising his actions.

CALIFORNIA'S DISTINGUISHED MUSICIANS.

On page 4, column 3, of this issue will be found a biographical sketch of the career of Frederick Stevenson, the distinguished composer, organist and director. This forms the first of a series of sketches of the life and work of distinguished musicians residing in California. It is our intention to prove to our musical clubs, managers and people that the State harbors sufficient able members of the profession to once and for all abandon the almost criminal prejudices that seem to prevail against the "local" or resident musicians. As matters stand now, we know of musicians residing among us who are afraid to make it known that they live here, because they might be considered "local" and thus injure their careers.

What do you think of certain members of the symphony orchestra, who draw big salaries during the course of a season, and who earn besides additional sums from our people, who actually feel so ashamed to live here that they are afraid to even advertise, lest such action would "localize" them? And yet we know that such prejudice exists. At the same time we cannot blame these musicians, as long as our clubs, managers and certain elements of our musical public permit themselves to be prejudiced against artists of distinction who live among us, simply because they have honored our city by their presence. The Pacific Coast Musical Review is absolutely sick and tired of this childish prejudice, and it will leave nothing undone to PROVE to the people of California that we have among us artists whose reputation is enviable and who should be recognized exactly the same as artists who come to visit us occasionally.

And so this series of biographies will be published from week to week. They cannot be bought. Nor will we publish these biographies afterward in a book that these people are obliged to buy. We will publish all these biographies in our History of Music, which will be issued at a more advantageous time than the present, when musicians and music-lovers have more money to spend on books than they now have, and we will publish them without cost—without obligation—simply because these men and women deserve this recognition on account of the work they have done for the profession. We always did, and always will, thoroughly despise paid write-ups in any shape. We have never allowed them in this paper, and we never will.

On the other hand, we consider the artist, teacher or professional player deficient in character who constantly seeks and accepts favors from a publication and is not ready at some time or other to reciprocate by assisting the journal in paying its expenses. Advertising in a music journal is not merely a question of circulation, or a return in dollars, but it is frequently an acknowledgement of the fact that a musical journal may at times be of advantage, and may occasionally form an opportunity to bring something before one's friends and acquaintances, without having to do it one's self.

And so we want to assure our readers that the biographies that will be published from week to week in this paper, will be unsolicited by those whose career is reviewed. Only those who have really accomplished something in the world of music are eligible to this recognition. No advertising nor money is necessary to receive recognition. You will be surprised how many distinguished musicians are living right among you, and the chances are that you never thought of them in this light, and simply passed them by as "local" musicians.

BEWARE OF THE SNEAK!

We have all possible respect for an enemy who dislikes us and who comes out without fear and tells us so. We admire him who fights in the open and is not afraid to let you know it. The Pacific Coast Musical Review hopes that all of its fights have been in the open. But we certainly regard that individual with the greatest contempt who grins at you and shakes you by the hand, and then when your back is turned endeavors to strike you like a snake. The former deserves to be fought in the open. The latter cannot be fought in the open. And still he must be crushed, because he is a reptile among the human family. We have no more compunction in crushing a sneak than we would have in shooting a snake. But he must be worth our ammunition. And once we are convinced that he is sufficiently big to tackle, you will find us right in the front trenches with our machine gun. This editorial is to prepare our readers for one of these sporting expeditions immediately after the close of this season.

ITALIAN OPERA OPENS TO CROWDED HOUSE.

Washington Theatre the Mecca for Opera Lovers on the Occasion of the Opening Night of Opera Season.

The Washington Theatre, located in the central part of what is known as the Italian Quarter of San Francisco, was the scene of much excitement and interest on the occasion of the opening performance of the grand opera season on Saturday evening, April 6th, when Aida was presented. Surely there may have been greater performances of this fine operatic spectacle seen and heard in this city, but hardly was there ever an audience assembled that took to opera more easily and more naturally than the one that greeted the artists on their opening night. The spacious theatre was crowded with people that came there with the evident desire to enjoy themselves, and that they did so may easily be gathered from the salvos of applause that greeted the various artists after the conclusion of their respective arias, and after the finales of the acts.

Of course being handicapped as to orchestra, accessories and supernumeraries, the management did the best it could at the reasonable admission prices that it charged. Among the soloists there are several truly competent vocalists. Among these may be mentioned prominently Blanche Hamilton Fox, whose excellent contralto voice was heard in the role of Amneris, with which Miss Fox had already endeared herself to the opera-loving portion of our community on previous occasions. She sang with fine artistry and well modulated voice. Jose Corral as Ramfis, displayed a resonant, ringing bass voice of fine volume and timbre, and he, too, sang with excellent judgment. Bartholomeo Dadone, as Amonasro, also merited the enthusiasm with which his work was greeted, for his ringing baritone voice, particularly in the high tones, was pleasant to listen to and as an actor he revealed much fervor and abandon. Elena Avedano also proved herself thoroughly at home in the role of Aida. Her powerful, ringing soprano voice brought out the dramatic phases of the role with striking brilliancy, and she sang with an enthusiasm and assurance that electrified her hearers to prolonged manifestations of approval.

Under the circumstances, and merely as an encouragement to the management, we would like to go along the line, and bestow commendation on the entire performance. But to do so would be an injustice to the artists who are worthy of praise and whom we already credited with artistic facilities, as well as the management itself. Joseph Frederick, for instance, is not a tenor to whom such a role as Rhadames should be entrusted. We are not too familiar with the Italian language to be regarded as an expert, but even so we could detect that Mr. Frederick's enunciation of Italian is decidedly lacking in conviction. His intonation is faulty, and his voice not always firm and secure. Then an orchestra of eight or nine pieces, without reeds or brass, is, to say the least, not adequate to bring out the powerful climaxes of the opera, nor is it adequate to use poorly rehearsed "supers" for the big procession. We do not find any fault with the management in being unable to meet the requirements of this opera financially, but it were better not to give such ambitious works, than to give them incompletely.

The second evening was devoted to the Barber of Seville, and here the artist of the performance was Lina Regiani, a coloratura soprano of the finest type. Her voice is limpid and flexible and she sings with an excellent intuition of that which is artistic. She is an operatic artist well worth hearing. Bartolomeo Dadone again revealed himself as an excellent artist, adding to his fine voice splendid histrionic ability. In the main the production of the Barber of Seville, not requiring the ambitious stage production necessary for Aida, was a far more artistic performance, from the general ensemble standpoint, and was received as such by the delighted audience.

Much credit is due to Fernando Avedano, the artistic director, and U. Barducci, the musical director, who plays the piano and conducts at the same time. It is remarkable what these two men accomplish under the circumstances. M. F. Hrubanik, also comes in for his share of credit as the managing director, for he is really working toward better conditions in operatic presentation in San Francisco. He is making a brave beginning, may he succeed in his ambitions!

PAULIST CHORISTERS.

For those who may be uninformed concerning the celebrated organization, the Paulist Choristers, who will be heard in San Francisco under the local direction of Frank W. Healy, at the Exposition Auditorium, Sunday afternoon, May 26th, it may be well to detail some facts regarding it.

Early last fall the French Cabinet organized what is known as the French Restoration Commission, with ex-President Loubee as its chairman, which was to undertake the rehabilitation of the towns and villages of the devastated area of France and Belgium. The United States Government appointed former President Wm. Taft and Chas. W. Elliott, President Emeritus of Harvard University, as American directors to work with the Commission. The American directors have launched a campaign to secure funds in aid of the ruined towns and cities, and in this connection, the famous Paulist Choristers of Chicago have undertaken to raise \$100,000 in a six months' concert tour, embracing the larger cities of Canada and the United States.

The Choir is composed of a hundred men and boys and is reputed to be probably the finest church choir in America. The superb singing of the service at St. Mary's Church on South Wabash avenue, Chicago, by this Choir has won for them an enviable reputation, not only with Chicagoans but with transient visitors who crowd the beautiful church at almost every service.

STABAT MATER ATTRACTS LARGE CROWD.

Greek Theatre Well Filled With Representative Audience When Paul Steindorff Directs Another Memorable Program.

One of the largest audiences that ever assembled at the Greek Theatre of the University of California was present on the occasion of this year's Good Friday concert, on March 29th. This great assemblage is the finest testimonial to Mr. Steindorff's indefatigable efforts in behalf of the great musical enterprises on the other side of the bay. It is somewhat of a reproach to those in charge of musical endeavors in San Francisco to permit the transbay communities to monopolize Mr. Steindorff's splendid services, for he has been of such splendid advantage to San Francisco throughout the greater portion of his career, that it smacks somewhat of ingratitude to almost ignore him at this time, and permit far less competent people to occupy positions in this community which ought to be offered to Mr. Steindorff, not only because of his splendid services, but equally because of his unquestionable ability as a musician and an orchestral leader.

The presentation of the Stabat Mater again proved that Mr. Steindorff is an excellent choral and orchestral director and that he understands his work sufficiently to make it interesting to the general public. The star soloist of the occasion was Mme. Jeanne Jomelli, the distinguished prima donna soprano, and the artist was in excellent form. She sang with fine, resonant voice and proved herself fully competent to cope with the difficulties that beset any vocal artist who endeavors to bridge the obstacles that a part of such magnitude presents. Her line voice coupled with her splendid vocal powers enabled her to emphasize the numerous vocal beauties contained in the soprano part of this remarkable oratorio. She was fully entitled to the ovation accorded her by her attentive and enthusiastic listeners.

Another artist who scored a genuine triumph was Lydia Sturtevant, the able contralto, who surprised even her most intimate friends with the beauty of her

California's Distinguished Musicians

Editorial Note. This Department is dedicated to the really distinguished Artists, Pedagogues, Conductors and Composers residing in California. Recognition in this department is unsolicited and cannot be bought in any manner. The biographies appearing here from week to week will appear in the Musical History of California to be published in due time. If any of the subjects of this department own half tones, or will furnish us portraits, pictures will appear with these sketches. WITHOUT CHARGE. The department is established as a part of our campaign to arouse enthusiasm and force recognition for the resident musicians of distinction that honor California with their presence.—ALFRED METZGER.

FREDERICK STEVENSON

Peculiarly in line with our campaign to create a deeper respect and a greater following for resident artists and composers is the emphasis of the success with which the works of Frederick Stevenson are now meeting everywhere in the musical world. Mr. Stevenson made his bow to an American public as choir director of St. John's Cathedral of Denver, and director of the Denver Conservatory of Music. Later Mr. Stevenson became organist and choirmaster of the new St. Mark's Church in Denver and director of the Concert Choir. In February, 1894, Mr. Stevenson moved to Los Angeles, where he has been director of the Ellis and Treble Clef Clubs, organist and choir master of St. John's and Christ Church, and, concurrently, of the Jewish Temple. He became President of the University Club of Los Angeles and now he resides in Santa Barbara, where he devotes himself chiefly to composition, special practice in modern harmony and general theory, and voice culture of the Italian bel canto school.

Although Mr. Stevenson considers his transient activity as critic of the Los Angeles Graphic as a side line, we can testify to the fact that he proved himself one of the genuine music critics of authority in this country, and we consider his withdrawal from the field as a loss to the musical profession of California. His literary style is simply superb, and his knowledge of musical affairs and technical requirements absolutely authoritative. While he was a very severe critic, he was also a just one, and whenever he pointed out mistakes, he never failed to suggest improvements. The unappreciative and ungrateful manner in which his well meant advice was received by supposedly representative members of the profession, who should have thanked him on their knees for his outspoken words of advice, was possibly responsible for his premature retirement from the critical arena of the State.

Prior to his advent in the United States Mr. Stevenson had already conquered for himself an enviable position in England, and we cull from an interesting biographical sketch the following lines: "Mr. Frederick Stevenson was born in Newark, Nottinghamshire, England, and at seven years of age was in the famous Parish Church Choir and Choir School under Dr. Dearle. While still quite young he studied organ with Dr. Edward Thirlie of Boston Parish Church, and later, with Mr. Samuel Reay, a sturdy exemplar of the old school. During the whole of his college course of three years at St. John's, Hurstpierpoint, he was a solo member of the fine choir. The ritualistic choral services each week day and three on Sundays and the invariable noonday practice, gave exhaustive training in Episcopal music and churchly methods. Fifteen years of active professional work in London followed, during seven years of which he was organist and choirmaster of Trinity Church, Forest Hill, and eight years of the Blackheath Congregational Church. Harmony with Dr. Macfarren, the Professor at Cambridge, and Counterpoint with Dr. Bridge of Westminster Abbey, led to assiduous composition, the most notable work being Cyrus, an oratorio of twenty-five numbers. Up to the time of leaving London Mr. Stevenson was conductor of three choral societies, those of Blackheath, Catford, and Belvedere, and professor of voice and theory in the Blackheath Conservatory of Music. Being offered the important post of Precentor of St. John's Cathedral of Denver, he accepted and came out to that position in 1883. Seconded by the able coadjutorship of Mr. Walter E. Hall, F. R. C. O., now of Trinity Cathedral, Cleveland, the services speedily attained the pre-eminence unhesitatingly accorded them by Mr. Joseph Bennett in his critical reports to the London Telegraph and Musical Times on the Standard of Church Music in America. The closing words of Mr. Bennett's second notice well deserve quotation: 'The Denver Cathedral Choir, as I heard it in (December) 1884, could easily hold its own with the cathedral choirs of England.'

Mr. Stevenson's compositions published in recent years are very numerous—so numerous in fact that it would tax the space at command too greatly to enumerate them. He has been particularly successful in the writing of sacred music and the churches throughout the country frequently resound with the beautiful strains of Mr. Stevenson's works. One of his most recent successes is an organ solo entitled Vision Fugitive, dedicated to Clarence Eddy, the famous American organist, who has been playing it recently. He featured it during his three months' transcontinental tour just closed. Mr. Stevenson is one of the resident composers who are making California famous in the musical world.

Lawrence C. Andrews, head of the music department of the Pacific Union College, St. Helena, Cal., is studying the organ with Clarence Eddy, coming to this city for his regular lessons.

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voice and the power of her declamation. She sang with fervor and artistic balance and brought out the various phases of the solos and ensemble numbers in a manner that raised her greatly in the respect of those who not already realized her fine artistry and musicianly skill. Mr. Price, the basso, and Mr. Battison, the tenor, acquitted themselves creditably of their responsible tasks, although both vocalists have been heard to better advantage on previous occasions and undoubtedly were laboring under difficult conditions, possibly a cold.

The choral work was splendidly done, especially in the climaxes showing Paul Steindorff's excellent ability as choral director. The oratorio was preceded by a regular concert program during which the orchestra and Mme. Jomelli, the soloist of the day, showed up to splendid advantage. Mr. Steindorff really deserves to be heartily congratulated on his brilliant success.

AN APPRECIATED COMPLIMENT.

The following letter, which speaks for itself was received at the offices of the Pacific Coast Musical Review last week:

Oakland, Cal., April 8th, 1918.

Mr. H. I. Bennett, Pacific Coast Musical Review, San Francisco, Cal.
Dear Mr. Bennett.

I wish to compliment you on the splendid article concerning the music work at Mare Island. This is deeply appreciated by the Commission which I represent, and I am certain will give satisfaction to the Mare Island people. I hope you will be able to send a copy of the paper to each member of the Marine Band. The boys would appreciate this very much and will no doubt send copies on to their relatives or friends throughout the country. With kind regards.

Yours sincerely,

(Signed) ALEXANDER STEWART,
Executive Secretary War Camp Community Service.

FOUR ONE-ACT PLAYS PRODUCED.

The Players' Club Presents Clever Works at San Francisco's Little Theatre Where Capacity Audiences Listen With Profound Interest.

By HERBERT I. BENNETT

At the unique, artistic and cozy Little Theatre, 3209 Clay street, San Francisco, for the week of April 8th, and Monday, Wednesday and Saturday evenings, April 15th, 17th and 20th, with a special matinee on Saturday, April 13th, The Players' Club, of which Reginald Travers is the most able director, is putting on four one-act plays, as follows: The Wedding Morn, by Arthur Schnitzler; The Shoes That Danced, by Anna Hempstead Branch; The Prisoners of War, by Clay M. Greene and Charles Josselyn and The Rose of Auvergne, an opera by Jacques Offenbach.

The Wedding Morn is a comedy into which Mr. Schnitzler has injected rather more dramatic than amusing moments, during which it transpires that Anatol, well acted by Rafael Brunetto, is to be married at 12:30 noon to a lady who does not figure in the play at all. Complications galore come into action when a "flame" of Anatol's, an actress by the name of Lona, splendidly portrayed by Mabel Gump, comes upon the scene from her quarters in her lover's apartment in Vienna, having been disturbed from her early morning slumber by Anatol's friend Max, well acted by John Howard, who bursts upon the scene and noisily, (to Anatol's great consternation lest the sleeping Lona hear the secret of his impending marriage) discusses the wedding preparations. When Lona suddenly appears and learns the truth, a scene intensely dramatic ensues, and after the groom-to-be finally beats a hasty retreat, the sobbing and wroughtup jilted woman finally is pacified somewhat by Max, who uses all the diplomacy at his command to pour the oil of peace on decidedly troubled waters. The role of Franz, a servant, is well intrusted to Sylvester Pearson. The Wedding Morn is hardly a polite story, but it affords a good vehicle for some clever acting which is accomplished by the members of the cast.

The Shoes That Danced has this cast: Watteau, a court painter, William S. Rainey alternating with William H. Smith; Laucet, his pupil, Taylor Graves alternating with Arnold Bowhay; Conrin, an artist, Arthur R. Keith; Columbine, Mrs. Stanley Richardson alternating with Ruth Handley; Faustine, Etta Lucas alternating with Mary Ritson; Pierrette, Alice Barkley alternating with Ruth Handley; The Queen, Emily J. Parent alternating with Adela Gantner and Myrtle Jewett; Lady in waiting, Elsie Grant alternating with Barbara Durkin; Page, Otis P. LeRoss.

The Shoes That Danced is a strongly developed act that reflects fine credit upon its author, Anna Hempstead Branch, who has worked a series of scenes between Watteau, Columbine, Laucet and The Queen into convincing action with poetic lines that flow fluently at all times throughout the short play. The scene is laid in Watteau's studio where the plotting Columbine pretends to love the hero, but in reality she adores his gifted pupil Laucet, for whom she gets Watteau to put on the finishing magic brush touches on his pupil's portrait of the Queen (copied from Watteau's own masterpiece on a nearby easel) that Laucet may win the Royal favor in place of the hero. The latter and her Royal Highness because of the painter's refusal to yield to the Queen, at any price, a pair of dancing slippers intended for Columbine, on the soles of which are painted beautiful Madonnas, have a strong scene, during which Watteau in a frenzy daubs over his own portrait of her queenship, thereby arousing the ire of the latter who revokes his appointment as Court Painter and confers the title upon Laucet; just what the fair and wily prima ballerina Columbine desired. William S. Rainey gives a dignified and well proportioned characterization of Watteau whose varied artistic emotions are handled with excellent command. As Columbine, Mrs. Stanley Richardson is bewitching to gaze upon, her facial play is splendid without overdoing, and her delineation of the ballet queen is such as to evoke high praise. Taylor Graves does well the role of Laucet, Emily J. Parent gives a good account of herself as The Queen, while the other parts are in capable hands.

The Prisoners of War is a playlet that grips the attention and interest of everybody from start to finish. Clay M. Greene and Charles Josselyn having taken skillful advantage of the present world conflict to bring home with force a scene depicting a French mother and daughter who have been rudely broken in upon in the night by a Prussian officer and two soldiers under his command. After submitting through brute force to the insults of the Prussian lieutenant, the young woman discharges two pistol shots to attract the attention of her father, a peasant out with Lavigne, a French militia commander, watching the movements of the German troops nearby. When her father and his officer come rushing in, the daughter who, in the meantime has enticed the Prussian officer to hide in the cellar with his two soldiers on the plea that they will surely be taken by the oncoming French troops if discovered in her cottage, throws into the cellar a bomb which puts a speedy end to the Germans, who have departed to another world by the time aid reaches mother and a remarkably brave daughter. This is the cast, and a capable one it is too: Nicolas Pichon, a peasant, Arnold Bowhay; Jeanne, his wife, Emily J. Parent; Berline, his daughter, Carolyn Caro; Lavigne, commander of the militia, Sylvester Pearson; Kruppe, lieutenant in command of Prussian detachment, Rafael Brunetto; First Prussian Soldier, John Howard; Second Prussian Soldier, William Rencher. The scene is laid in the interior of a French cottage in the village of Bethel. Miss Caro and Mr. Brunetto do some fine and brilliant acting that arouses the audience to high pitched excitement. It is not cheap melodrama either. The Rose of Auvergne, Offenbach's gay and tuneful



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operetta is capitally sung and acted by Ruth Florence who alternates with Rudolphine Radel in the part of Fleurette, landlady of a village inn. Arthur R. Keith is Alphonse, a shoemaker, and William R. Rainey is Pierre, a blacksmith, both of whom are in love with Fleurette, who finally gives her hand to the shoemaker.

Incidental music of a pleasing nature is furnished by The Players' Club Trio, consisting of Alice Seckels, piano; Berenice Sternberg, violin and Gertrude Graham Adams, cello.

Eulalia Andreas is the official hostess of The Players' Club, and a very charming hostess she is. Miss Andreas knows just how to meet people, make them thrive welcome in Players' Clubdom, and she possesses that rare knack of knowing just when and how to say the right thing. Miss Andreas, herself a playwright and composer of catchy musical jingles, is a valuable adjunct to the Players' Club of San Francisco.

MR. OPPENHEIMER COMPLIMENTS MRS. POTTER.

At the close of the Oakland concert season Mrs. Zanette W. Potter received the following letter of appreciation from Selby C. Oppenheimer, San Francisco's energetic impresario:

San Francisco, Cal., March 15, 1918.

Miss Zanette W. Potter.

President Music Section, Oakland Teachers' Assn.,
Sherman, Clay & Co., Building, Oakland, California.
My Dear Miss Potter:

With the close of your season last night, permit me to extend to you my heartiest congratulations on the successful course that you have presented in Oakland this season. As far as my observation goes, I do not believe a more pretentious nor satisfying list of artists have been presented anywhere in the United States during this season, than you have provided for the city of Oakland. It is gratifying indeed to know that you found it expedient to deal with my office, for it marks an achievement to be able to supply so energetic an organization as yours with a course of concerts listing the names of many of the world's finest artists.

For the coming season, I have submitted to you a tentative list of artists, with whom I am now negotiating. It is a little early to state definitely just at what

time these artists will be available, or, if indeed they finally decide to make the journey to California, but you can assure your clients that they can depend upon your securing the finest artists that accrue on my list. It will indeed be a pleasure to renew the pleasant business relations with you and your club, not only for the reason of 1918-19, but indefinitely. You are at liberty to show your patrons the list of names I have given you, and tell them the next year's course will contain some of these artists, and perhaps others whose names will be added later.

With kindest regards, and thanking you personally, and the young ladies of your splendid committee, for their loyal co-operation, I am,

Most sincerely yours,

(Signed) SELBY C. OPPENHEIMER.

The list of names submitted to Miss Potter for the next season include Graveure, the noted baritone, who appeared here last season, if not the return of De Gogorza, perhaps Sophie Braslau, May Petersen, Lucy Gates with the Trio de Lutece, Frances Alda, Mme. Guilbert, Helen Stanley, Florence Macbeth, Mabel Garrison, Serato, Italian violinist, Gabrilovitch, Ganz and Alice Nielsen.

MRS. REES SINGS NATIONAL ANTHEM.

On Tuesday afternoon of this week, April 9th, the Columbia Theatre in San Francisco was packed from pit to dome on the occasion of the all-star benefit in aid of the Stage Women's War Relief, enlisting the services of Cyril Maude, Otis Skinner, Wm. H. Crane, Robert Mantell, William Farnum and other lights of the theatrical world.

Of musical interest was the appearance of Lydia Sturdevant and Lina Reggiana from the San Francisco Opera Company, the United States Marine Corps Quartet, and Mrs. Richard Rees, the well known San Francisco soprano, who opened the performance by singing The Star Spangled Banner, accompanied by the orchestra led by Paul Steindorff. The stirring rendition of the national anthem by Mrs. Rees aroused great enthusiasm and admiration for her artistry and beautiful voice.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for April 1, 1918.
State of California
County of San Francisco,

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 413, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Names of— Post office address—
Publisher, Alfred Metzger San Francisco
Editor, Alfred Metzger San Francisco
Managing Editor, Herbert I. Bennett San Francisco
Business Manager, Herbert I. Bennett San Francisco

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning 1 per cent or more of the total amount of stock.)

Alfred Metzger San Francisco
Herbert I. Bennett San Francisco

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing all such full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALFRED METZGER.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this First day of October, 1917.

W. A. BRUSIE,
Notary Public in and for the county of San Francisco,
State of California.
(My commission expires September 24, 1918.)

MISCHA ELMAN AT COLUMBIA TOMORROW.

Mischa Elman, the famous Russian violinist, who will give concerts at the Columbia Theatre tomorrow (Sunday) afternoon, and again a week from tomorrow, under the management of Selby C. Oppenheimer, has made six triumphant tours of this country, and each of them has been a succession of glorious achievements. He has played in San Francisco on each of these transcontinental trips and every appearance has more firmly established his position as one of the most popular violinists of the day.

Elman has arranged two brilliant programs for his concerts here, and will give his admirers a rare feast of the glorious music which he is able to impart. The music of the old and the new schools have been skillfully intermingled by Elman in his program arrangements, in which he will have the able assistance of Philip Gordon at the piano. Tomorrow's musical fare includes: Concerto in G minor (Vivaldi-Natchez); Symphonie Espagnole (Lalo); Deep River (paraphrase) (Elman); Tango (Albaniz-Elman); Nocturne, E flat (Sarasate-Chopin); Hungarian Dance No. 7 (Brahms-Joachim); 1 Palpiti (Paganini).

On his second program will be found the Nardini concerto arranged by Hauser, Saint-Saens lovely concerto in E minor, two Scarlatti works arranged for Mr. Elman by the young Londoner, Julius Harrison, a Chopin Nocturne in D major, arranged by Wilhelmj, Beethoven's "Turkish March" from the Ruins of Athens, and the Sarasate "Zigeunerweisen." Tickets for both Elman concerts can be secured at Sherman, Clay & Co.'s, Kohler & Chase's and at the theatre, and on Sunday the ticket office at the Columbia is open all day, after ten to the morning.

CHICAGO OPERA HAS LARGE DEFICIT.

From Chicago comes the report that the losses this season of the Chicago Opera Association, of which Cleofonte Campanani is the General Director, are the largest in the history of the organization which has had to call upon its guarantors for the entire amount of their pledges. Musical America says, "The amount represented by these pledges is said to have been \$110,000 a year for five years, and, although the full amount of this season's deficit is not yet known, it is believed to have already passed that sum. Under the terms of the guarantee fund, Harold P. McCormick, son-in-law of John D. Rockefeller, will meet the deficit above \$110,000. Various reasons have been given for the unusually large deficit of this season, but the management is inclined to believe that the decrease in attendance was due to the extremely cold, stormy weather."

Music at Moving Picture Houses

By HERBERT I. BENNETT

New York is supposed to have in its trinity of leading moving-picture establishments, the Rivoli, Rialto and Strand, the finest examples of their kind on earth, in other words these houses are considered to be the last word, as it were, in motion-photography palaces. The writer has not seen the Rivoli, which was opened this winter, but he has visited the Rialto and Strand during his residence in Gotham and he does not hesitate to state that neither of those famous theatres can compare in elegance or equipment with the splendid new California Theatre in San Francisco. If the latter were in New York it would be a sensation with its completeness, magnificence, vastness, modern ramp system instead of stairways, superb lounging parlor, huge orchestral organ, artistic and subdued lighting throughout the house, lovely stage effects and settings for musical acts, not overlooking its fine management headed by Eugene H. Rote, Managing Director.

The organ console in the California Theatre is an elevator affair. When the organist "has the stage," we might say, to himself, he and his wonderful console, or key-board with its wilderness of stops and keys, are in full view of the audience, and when the "screen show" is on, the organist and console are at the bottom of the pit, the pressing of a button serving to raise or lower them. Cecil Teagne is Organ Master, and E. P. Russell is the organist at the California Theatre.

The California Theatre Symphonic Orchestra is a picked body of soloists under the able baton of Musical Director William F. McKinney. The personnel of the orchestra is as follows: Fred A. Baker, concert master; E. P. Allen, Samuel Bedison and V. La Ferrera, violins; Charles Heinzen, viola; H. Thomson, cello; W. Kreyer, contra bass; Herbert Benkman, flute; Jean Shaxis, clarinet; A. Lombardi, oboe; Clem Baier, trumpet; R. Rocco, first French horn; Paul Roth, second French horn; C. King, trombone; T. F. Bliss, tympani; E. Gahmig, piano.

During its solo appearances on the stage at present, the orchestra is set into a scene of oriental splendor, the effect of which is heightened by a profusion of Chinese lanterns that suffuse a soft and delicate glow most artistic and compelling to the eye, while the music of the well balanced orchestra satisfies the ear and taste of musician and layman alike.

This week the featured solo musical attraction at the California Theatre is Kajetan Attl, the distinguished harpist of the San Francisco Symphony Orchestra, who brings much pleasure to the patrons of this theatre by his commanding artistry of his picturesque instrument. Mr. Attl plays some delightful offerings several times daily this week, and wins admiring plaudits for his musically interpretations and fine technic. The Attl harp tone is always seraphic in quality with never a suggestion of forcing the strings to a point of deadness, a fault with many harpists.

This week's pictures at the California Theatre include Julian Eltinge in The Widow's Might; Rex Beach and Dr. E. Salisbury in the second series of wild game hunting in Central and South America and the California Theatre Topical Digest. Musically and pictorially the patrons of the new California Theatre in San Francisco are regaled weekly with entertainment of the first rank.

If you want to hear good music at a motion-picture place, it can be said that it is to be found at the American Theatre in Oakland, at the junction of San Pablo avenue, Clay and Seventeenth streets. This theatre has an orchestra of unusual character and refinement under the gripping leadership of John Wharry Lewis, a violinist and conductor of rare worth. Mr. Lewis has the knack of "playing up" to the screen plays to the tune of a pleasing and appealing class of music that is doing its part toward drawing capacity audiences nightly to the attractive American Theatre, managed, by the way, by Rex Midgley, one of the cleverest men in the "movie" business on this coast. Mr. Midgley is a firm believer in the value of music as a drawing power, and he co-operates heartily and sympathetically with Mr. Lewis in the matter of tonal features in the American. This week the orchestra, for its chief solo appearance, has been playing selections from Rigoletto, to the delight of big audiences. John Wharry Lewis and his American Theatre orchestra constitute a formidable attraction in the Oakland amusement world.

SAN FRANCISCO TEACHERS' PROGRAM.

At the recital to be given by the San Francisco Music Teachers' Association on Saturday, April 13th, in Sequoia Hall, which will consist only of a program of works by local composers, the following artists will appear: The trio by Haradan Pratt will be played by Messrs. George McMann, Nathan Landsberger and George von Hagel. Pierre Douillet will render his own piano solos. The songs by Abbie Gerrish-Jones will be sung by Miss Lena Frazee; those of Joseph George Jacobson by Mrs. Patridge Price and Miss Helen Colburn Heath will sing the songs of Wallace A. Sabin and John A. Patton those of Frederick E. Blickfelt. The cello composition by Mary Carr Moore will be played by George von Hagel and the violin numbers by Hother Wismer. The vocal duets by H. B. Pasmore will be sung by Mrs. Coolidge and by the composer. George Kruger, President of the Association, extends a cordial invitation to all interested in this program.

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3. Ye Voices, That Arose. High, in A flat; Low, in E. .40
4. I Heard the Trailing Garments of the Night. High, in D min.; Low, in E min. .50
5. The Lighthouse. High, in E flat, Low, in F. .60

The Cecil Burleigh songs are remarkable ones. You are to be congratulated in bringing them out.—Frank Parker, Teacher of Singing.

You really have something to say, and I shall be glad to teach some of them to my artist-pupils so that many people may enjoy them.—Judley Buck, Teacher of Singing.

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Review of New Books and Music

By ELIZABETH WESTGATE

One Hundred Songs by Ten Masters. Volume 1; Volume 2. The Musician's Library. Oliver Ditson Company.

Mr. Henry T. Finck is the editor of these altogether admirable volumes, in the equally admirable "library" which has given so many notable books to the musical world. The form and style of the books themselves are exactly like those which have already been issued, and no higher commendation can be given.

These composers have been honored in the present instance: Schubert, Schumann, Franz Rubinstein, Jensen, Brahms, Tschaiowsky, Grieg, Wolf, Strauss. And so well chosen are the songs that a truly representative list is the result. It has been, surely, no small task to select the really best among the "superabundantly good." For several years the Ditson Company has been publishing volumes of songs of the great masters—a dozen or more certainly; and each of these composers represented by perhaps fifty works. Now come these two volumes containing the very cream-of-the-cream of all the others, Mr. William Armes Fisher's trained taste having been added to that of Mr. Finck in the selection. The inclusion of Hugo Wolf among the greater men is explained by the remark that Wolf is a leader of a school of composition which subordinates the melody of a song to the declamation of a poem. It will also be remembered that no less a critic than Ernest Newman places Wolf at the head of all song-writers of the present day. So that the enjoyment of Wolf by the average cultivated audience has some authority.

In the valuable preface, each song is considered separately as to content and interpretation. A list cannot be given in the space at command here; but perhaps enough has been said to show that all singers need to own this superb collection.

Songs by Bryceson Treharne. Dirge for a Fallen Soldier. Mad Patsy. Ozymandias. The Boston Music Company.

These are three remarkable songs, dramatic, intense, and by no means for the amateur. The first named has a splendid prelude for the piano of thirty-four solemn measures, whose just effects the pianist will find worthy of his study. Poignant measures they are, preparing fully the mood for the singer, who begins with the words, "Close his eyes; his work is done." There is an optional choral accompaniment in certain portions, which enhances greatly the reverential quality of the passages for which it is written. The spiritual state induced by this most unusual work would be very sombre; but in these days we do not expect to be wholly gay.

Yet a sort of sad gayety comes with the study of "Mad Patsy," a song as well-written as the one just reviewed, but briefer. The accompaniment is like an Irish jig; and on this is built a melody which, curiously enough, is broad and sustained. It later becomes more strident, the jig-like accompaniment giving way to one of quite different character, returning, of course, before the close. A skillful singer only should attempt this song, but such a one would be amply repaid for his study of it.

The Shelley poem finds grateful setting in the third song. The voice enters vaguely, in recitative, however; and passes through many phases of expression before the last phrase is reached. It presents a picture which will not soon be forgotten.

The directions to the performer are all given in English, and are very explicit and illuminating.

Sweet Peggy O'Neil. Uda Waldrop. N. Witmark & Sons.

Mr. Joseph D. Redding wrote the poem to this little song, and another Californian, of whom California is becoming more and more proud, made an interesting setting for it. As it stands, it is as dainty an Irish song with which no Irishman has had anything to do, as one could find in a day's journey. It has the appropriate naïveté, and is unpretentious and charming. I look to see it on many a program, and to hear it often given as an encore.

A Little Dutch Garden. Harvey Worthington Loomis. N. Witmark & Sons.

Do we claim Mr. Loomis as a Californian? I have an idea that we have that right. Whether this be true or not, he has written a very lovable song and a clever one. There is nothing in the least

commonplace about it, and the music—even more than the poem—much more, indeed—presents a maiden who is sure to win our hearts. The accompanist will enjoy it, too, for it takes him on interesting and pleasant little excursions, with a delightful scene all the way.

The Magic of Your Eyes. Arthur A. Penn. N. Witmark & Sons.

A love song of perfect candor with a candid and pleasing accompaniment, with no obstacles for singer, player nor listener, and already on its way to a great popular success, as the Witmark publications have, somehow, a way of being. The "lyric" is written by the composer, and the song has been sung by Charles Harrison. To add to its popularity, it is published in seven keys, so that it is acceptable and feasible for any voice having a compass of ten notes.

Art Songs of Japan. Written upon Traditional Japanese Themes and Poems. Gertrude Ross. White-Smith Music Publishing Co.

This is the set of songs of which Mrs. Ross spoke to me, when I met her in a brief visit to Los Angeles; and they go much further than her modest estimate of them could possibly have led me to believe. Mrs. Ross's interest in the music of the Japanese was awakened when she heard a Japanese woman play upon the people's instrument, the samisen. The unresolved melodies, without our cadence, impressed her, and she decided to study further the so-different scale. This resulted in the six songs here presented by the White-Smith Co.

Preceding each song is the original Japanese theme on which it is written. The poems are all full of interest, too, and of great antiquity. Mrs. Ross has added a few informing sentences to assist in the understanding of the little works. These are the titles: Old Samurai Prayer, Butterflies, Fireflies, Fuji, Love Lay, Slumber Song. The composer has shown great skill in the employment of sufficient of the oriental scale to retain quite fully the "atmosphere," while harmonizing the airs in such a way as to be pleasing to our accidental comprehension. As colorful additions to programs, and for study by those who love the art of the orient, these charming songs are sure to find warm welcome.

The dedications are to Ruth St. Denis, Yvonne de Treville, Estelle Heartt Dreyfuss, Corinne Ross and E. Templer Allen. The Review extends congratulations to Mrs. Ross for her successful pilgrimage to Japanese realms.

If I Could Bring You My Dreams. Song by Charles Wakefield Cadman. White-Smith Music Publishing Co.

Mr. Cadman must certainly be included among Californians, for witness his extremely attractive bungalow in the southland, where he lives with his very lovely mother in the intervals when he is not on tour. The great West has also furnished him with most of his inspirations for writing. Therefore, having settled that his Pittsburg birth has not disqualified him for the vast honor of being a Californian, we may go on to consider one of his latest songs.

The poem is by Cecil Fanning, whose muse has of late been expressing itself in this way. This is a genuine love-song, with a pretty imagery in music and poem. It is delicate and tender, not too revealing, yet impassioned, too, and with an exquisite melody, and an accompaniment truly fragrant. It is published in three keys, requires a compass of ten notes only, and will, I think, become as well liked as so many other songs by Mr. Cadman have.

Vision Fugitive. Organ Solo. Frederick Stevenson. Oliver Ditson Company.

Another Californian, living in Santa Barbara, and famous for many years, here gives to the world this lovely, heartfelt, almost too intimate composition. Organists will be grateful for it. It is dedicated to Mr. Clarence Eddy, who has been spreading its gospel during his most recent tours, and it has everywhere met with unusual appreciation. In a small way, my own experience with it has been the same—that congregations find it uplifting, ennobling, and so declare themselves. It has been published but a few months, and already has made great progress towards being known wherever organ-playing is heard and that, of course, is everywhere. Though registered for an organ with three manuals, it can easily be adapted to a two-manual instrument;

so that no player need hesitate to make its acquaintance. It presents no difficulties, though the more skill the player possesses, and the more experience, the more will he enjoy its performance.

My table is still piled with music for review, and in time I shall reach the bottom of the fascinating assortment; but not today.

MANSFELDT CLUB RECITAL.

The Mansfeldt Club gave its thirty-seventh recital at the Palace Hotel Ballroom on Thursday evening, March 14th, and the following program was splendidly presented: (a) Gavotte, B minor (Chab), (b) Sonata, F minor, Op. 5 (Brahms), Miss Marjorie E. Young; Scherzo, C sharp minor (Chopin), Miss Esther Hjelle; Sonata No. 5, violin and piano (Beethoven), violinist, Mrs. Cedric Wright, pianist, first movement, Allegro, Miss Lorraine Ewing, second movement, Adagio molto espressivo, third movement, Scherzo, Allegro molto, Mrs. Walter D. Brown, fourth movement, Rondo, Allegro ma non troppo, Miss Marjorie E. Young; Valse de Concerto (Poldini), Miss Stella Howell; Concerto, C sharp minor, Op. 40 (Chaminade), Mrs. Walter D. Brown, Miss Stella Howell.

Miss Marjorie E. Young, Miss Esther Hjelle, Miss Lorraine Ewing, Mrs. Walter D. Brown and Miss Stella Howell; the participants on this occasion, belong among the most skillful of the young pianists of this city. The assisting artist was Mrs. Cedric Wright, the charming violinist, who played with fine temperament and conviction.

PROF. TROYER FULLY RECOVERED.

Prof. Carlos Troyer, the distinguished composer and pedagogue, who has been confined to the German Hospital for several weeks, again is at his home and has practically recovered from his operation. During his convalescence he was the recipient of numerous letters from prominent musicians, among which the following two are fair examples:

Hillsborough, N. H., Feb. 24, 1918.

My Dear Prof. Troyer:

Just a word to tell you how much I am enjoying the daily practice of a group of your lovely Zuni melodies that I am

placing on a program for March 13th. Please be thinking of me that afternoon! For this occasion I have chosen: (a) Awakening of Dawn; (b) Invocation; 2—Incantation. I will not give the full titles here as you know them quite well. They are simply wonderful as piano solos, and my cousin thinks that you would be pleased with the simplicity and Indian spirit that I am trying to keep in them. I give them just as nearly as possible in your own manner, playing the air and your inimitable harmonies. Later I shall work up some of the brilliant, difficult (piano) dances, but just now I want the direct appeal of those melodies and your perfect setting to them.

My cousin and I had a wonderful walk on snow-shoes last week, going into the heart of the deep, silent woods and over brilliant white patches of snow. We could walk on the tops of quite high bushes and stone walls, thanks to the depth of the snow and the construction of our shoes. Those wise old Indians! We felt as if we belonged to some tribe! I hope that you are much better by this time. My aunt and cousin add all their good wishes to mine.

Most cordially yours,

(Signed) AMY M. REACH.

Brookline, Mass., Feb. 23, 1918.

Dear Mr. Troyer:

I am pleased to think that you are getting well, as I see in the papers. I had not known of your operation. You must be back soon to your most valuable and interesting work, in which you are benefitting all of us. Yours faithfully,

(Signed) ARTHUR FOOTE.

IMPRESSIVE PATRIOTIC SONG.

Among the most impressive patriotic songs that have come to our attention of late is one from the pen of Mrs. Gerda Wismer Hofmann entitled "France To You!" which has been enjoying quite a sale of late. Both words and music are by Mrs. Hofmann, and they express a sentiment of patriotism and friendship that cannot help but make a lasting impression on those who hear it. The song is for sale at the various music stores, and should make quite a fine encore number in these days of fervent love of country and the countries of the allied nations.

THE PHENOMENAL ARTISTIC BALLAD SUCCESS

NO. 1 in Bb

NO. 2 in C

NO. 3 in D

ROSES OF PICARDY

SONG

Words by FRED E. WEATHERLY Music by HAYDN WOOD

Ro - ses are shin - ing in Pi - car - dy, in the hush of the sil - ver

dew, Ro - ses are flow' - ing in Pi - car - dy, but there's

nev - er a rose like you! Add the ro - sea will die with the

faintest rose.

And our roads may be far apart,
But there's a rose tree that does not in Picardy!
Tis the rose that I keep in my heart!

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VIRE PRESS—Nothing but the Merits of the Song can explain its Extraordinary Success.

You can obtain a copy of this song from your music dealer.

Price 40 Cents, Net Cash

Sherman, Clay & Co. report a steadily growing demand on the Pacific Coast for "Roses of Picardy," which is having a tremendous vogue in England, where it is said to be the legitimate successor to Lohr's "The Little Grey Home in the West." "Roses of Picardy" is published by Chappell & Co., Ltd., of London, New York, Toronto and Melbourne.

Minor Notes

By HERBERT I. BENNETT

The compiler of this department did not escape an April fool joke. Although it was not received until the day after, nevertheless it was conceived on April 1st, so it was, of course, meant as a joke. All of which has to do with a letter of the brave (?) anonymous brand dated at San Francisco on April Fool's Day, and struck off on a typewriter, the blue ribboned impress of which has become quite familiar to the editors of the Pacific Coast Musical Review, as it now appears to us that some other brave (?) anonymous epistles have been hammered out on the same machine of late whenever a certain disgruntled party in this city wishes to let us editors know that he or she does not entirely agree with our opinions on certain musical conditions such as those governing the Municipal Orchestra and the Municipal organ proposition in San Francisco. Well, now that April Fool's Day has passed by, we are left to wonder what date our steady anonymous typewriter will choose for his—or her—next bravely unsigned little lecture of protest against our publicly expressed views which we are not at all timid about launching through the columns of this paper in the interests of improved tonal policies and conditions. Perhaps Mr. or Mrs. Anonymous Note Composer will fool us further next time by using a different typewriting machine, or else by writing by hand so we will think that somebody else has joined our entertaining company of anonymous jokesters. In the meantime the suspense is so terrible that we editors will have to bear it by working harder than ever with the growing business of this paper.

Anonymousity—On second thought it is my belief that the above paragraph ought to be supplemented by the anonymous letter that inspired it, because the readers of this paper are entitled for the price of their subscription to enjoy, with the editors, some of the strange concoctions of anonymousity that serve to bring variety into our labors. Here is the April Fool joke that was hurled at us:

"San Francisco, April 1, 1918.

Dear Mr. Bennett:

Keep knocking Lemare, the great organist, and fill houses for him. With C. C. Moore, Mayor Rolph, and others of the decent community behind him you and your pro-German accomplice have a fine chance to put him out. Print what the Chronicle of Monday said about him also what the Examiner said about him. Print the notices in their entirety and then say if you care to say that C. C. Moore, Mayor Rolph, the writers on the Chronicle and Examiner are all wrong and your blackmailing sheet is all right. What good are you to this community and what good has your editor done since he came here from his native land; the land of the Boche?

Signed, One of the 5,000 who heard Lemare on Sunday and who hears him every Sunday. P. S. Not a Boche."

After Mr. Metzger had read the above refined and lady-like blue-ribboned typewriter screed, he thoughtfully and gently remarked that his only pro-German trait is to be found in his relish of Frankfurters and sauerkraut, which he, by the way, would just as thoroughly enjoy were they to have their names changed to Milpitasites and sour cabbage. In other words, that particular combination of food would, by any other name, taste just as good to Mr. Metzger, whose Americanism and sympathies for the Allies are not to be impeached nor slurred by an April fool or a fool in any other month of the calendar, who writes anonymous letters carrying charges of pro-Germanism, cowardly and false charges that Mr. or Mrs. Anonymousity dare not at this critical time openly make over his own signature. We do not for a minute believe that Edwin H. Lemare will feel in the least honored or complimented by having anonymous letter writers of that calibre arise in his defence, because no man, no gentleman, would or could sponsor any such strange tactics as those which spring, most likely, from the disturbed mentality of somebody who believes it to be his or her duty to champion the cause of the municipal organist of the City of San Francisco. After all is said, who is more contemptible and weak in the human family than a writer of anonymous letters? We leave the answer to

our host of fair-play loving readers, advertisers and supporters who are helping this paper to grow stronger, better and more useful with each issue. Were this paper devoid of influence it would attract no anonymous screeds or provoke anonymousity.

Now to touch upon some of the points mentioned in the above April Fool epistle. We are glad to receive the frank admission on the part of our anonymous critic that the Pacific Coast Musical Review has the power and influence to "fill houses for him." If memory serves us faithfully, we were brusquely informed in a recent anonymous note bearing the earmarks, or rather style of our April Fool jokester, that this paper has no influence anyway, also that decent people are no longer reading it. Now, behold, we are given to understand that even our "knocking" has power to "fill houses for him," thus seeming to prove that an army of people "and others of the decent community behind him" are reading the Pacific Coast Musical Review, and then, to see whether this paper is telling the truth or not, they perhaps went to the auditorium on a glorious Easter Sunday afternoon when an attractive program was announced with special features, including Mr. Lemare, Mme. Jeanne Jonelli, the distinguished dramatic soprano, the Exposition Chorus directed by J. F. Jones, and an address by Charles C. Moore, and all this in honor of the first anniversary celebration of the dedication of the municipal organ, which was presented to the City of San Francisco by the Panama-Pacific Exposition held here in 1915. Of course several thousand people turned out on this auspicious occasion, and (this is in strict confidence) we somehow cannot bring ourselves to believe that this paper had anything to do with attracting that good-sized attendance, which our anonymous critic puts at five thousand.

In reply to the gentle query "What good are you to this community, etc., etc.?" the writer, being modestly inclined, can only humbly say that "this is so sudden," therefore he would much rather let somebody else answer so delicate a question for him. As to the good "your editor" has done here, we enthusiastically point to his record to tell the long, long story of mighty struggles and upbuilding of musical conditions including the hard and triumphant campaign for a REAL symphony orchestra in San Francisco under a master conductor like Alfred Hertz. Why, the lone fact that Mr. Metzger has conducted a musical journal on the Pacific Coast for nearly seventeen years in the face of obstacles that would have long ago discouraged most men, is itself an accomplishment that transcends the understanding of even he or she anonymous letter writers and senders. And how satisfying it is to Mr. Metzger to see his paper growing and reaping the fruits of his pioneering of musical journalism on this great coast with the DECENT musical element rallying to his support.

How odd it is that whenever a paper adheres to a policy for the betterment of conditions, musical or otherwise, the fellow or fellows who are hit, or think some friend or friends are hit, invariably shout "black mail!" having nothing else to utter in their unfortunate fits of distemper; besides they probably derive comfort from hurling a charge of "blackmail" at a paper that is throwing the glare of the editorial searchlight upon conditions and systems needing correction. Every paper, whether daily, weekly, semi-monthly or monthly has the dreadful and spleen venting charge of "blackmail" to face whenever something worth while is being carried on, so it is an old story that needs no discussion now.

Let us see what definition Webster gives to "blackmail." Well, the reliable and learned authority Noah puts it like this: "Payment of money exacted by means of intimidation; also extortion of money from a person by threats of public accusation, exposure, or censure." The great dictionary compiler, Professor Webster, also among others, defines "blackmail" in this wise: "To extort money from by intimidation, especially by threats of exposure to public accusation, censure, or disgrace; to exact blackmail from; as, to blackmail a merchant by threatening to expose alleged or actual fraud." The Pacific Coast Musical Review rests its case as regards its unsigned critic's baseless trebleless and silly blackmail charges with Webster. We, it is hardly necessary to state, have not sought to extort money from anyone, we have not sought to intimidate anyone either by "threats of public accusation, exposure, or censure." Mr. Lemare never has been asked or solicited by any member of this paper to advertise, nor has he ever been approached by any member of this paper in connection with such matter. Then we never have threatened him or sought to intimidate, expose or censure him if "he failed to come across," speaking in the language of the street, therefore the "blackmail" outburst is a burstout charge that the anonymous writer perhaps knows to be serious, and would not care to make over a signature. This paper has drawn attention to conditions and policies under which Edwin H. Lemare has and is operating as the municipal organist of San Francisco. His musicianship and character never have been assailed in our columns as we are not concerned about Lemare the man and artist, but we are concerned about him in the capacity of municipal organist of San Francisco at the enormous salary of \$10,000 a year, which we do not believe he earns, judging mainly by the small attendance, as a rule, at his recitals. Mr. Metzger has previously covered this case editorially. The Lemare artistry is not questioned, but recognized by the Pacific Coast Music Review. If that be blackmail, then Webster did not know the meaning of the word.

Here is a worthy editorial that appeared in the Chicago Musical Times of March 27th, a bright and pro-

gressive journal devoted to the interests of the piano industry and edited by C. B. Harger: "We are all learning things nowadays—and what we are learning tends to strengthen us. Nobody today escapes the necessity of self-denial, and in itself that is beneficial. We were running wild, before the war—and extravagance was daily growing more extravagant—tending to the eventual undermining of the very life of the country. The exigencies of the situation have checked this destroying influence—and probably nothing less shocking than this war could have accomplished it. Fundamentally the people of this country have been all right always—but our commercial success was turning our heads and changing the currents of our life. The horrors and deprivations caused by the war have rounded us with a sharp turn—and we are all the stronger for it. The remedy is severe—but probably it is all a part of a plan that is hidden from finite understanding."

Someone has drawn to the writer's attention the fact that the immortal Hallelujah Chorus from The Messiah by Handel, might also be called the Happy New Year Chorus, as the word "Hallelujah" sounds not unlike "Happy New Year" when shouted in chorus.

The three B's in food—Beef, Bread and Butter.

JACOBSON'S PUPILS PLAY AT SEQUOIA CLUB.

A very successful evening of music was given by the pupils of Joseph George Jacobson, at Sequoia Hall, San Francisco, on April 5th. A large crowd gathered to listen to the interesting program which was rendered most artistically and showed the thorough tuition the pupils receive from this popular instructor. At the end of the pupils' program Mrs. Marie Patridge Price, the popular soprano, sang a group of songs by Mr. Jacobson which were heartily received. These songs were entitled, Passing Out of the Shadow, Melancholy and Dreams. The compositions show individuality and talent and Mrs. Price delivered them with that finish and refined expression for which she is noted.

Two little girls, of five and six years of age respectively, opened the program. These were Baby Edith Taylor, aged 5, who gave clever and well conceived performances of Romance by Rummel and Gipsy Dance by Lichner. Then followed Baby Marian Patricia Cavanaugh, aged 6, who was heard in Theme and Variation: by Beethoven, Spirit of Chivalry by Burgmüller, and the familiar Pizzicato by Delibes. These tiny tots of Mr. Jacobson marked credit as a teacher of piano, for they really play in a musicianly manner; they are not mere infantile automatons, who do things just because they have been taught so; not at all. These little girls reveal talent and musicianship far in advance of their present ability to execute on the piano, but what they accomplish technically is wonderful indeed, considering their diminutive stature and small hands. Parents and teacher are of one mind as to the care that is necessary to exercise in the musical education of these little girls, who are never forced, but are allowed to grow into normal children and play with dolls and do just like other tots.

The third number on the program was the Concert Polonaise by Engelmann, played by Miss Lorraine Slinger. This young lady has improved much since we heard her last. She has a strong touch for a girl of her age (she is only 12), and with devotion to her studies should develop into a good pianist. The same we can also say of Miss Vivian Whitney. The Bach number showed talent and fine octave playing. Both young girls are advised to continue their good work. Two movements of the Grieg Sonata, Op. 7, were played by Miss Krecenz Woll, in which she showed that she possesses natural instinct for what is best in pianistic art. Her phrasing and coloring were correct and pleasing. A charming little composition, The Caravan, by Mr. Jacobson, was not so well executed. Then followed the difficult Suite for two pianos by Arensky, played by the two sisters, the Misses Roumiguere. The hearty approval of the audience was well merited, as the number was rendered in a most artistic and intelligent manner, showing splendid ensemble work.

Miss Henriette Roumiguere then played You and I—a Love Dream, by Mr. Jacobson, which Hugo Mansfeldt calls a stroke of genius, and which makes a most charming little piano number. As a second number, Miss Roumiguere played the Two Larks by Leschetizky. As usual, she revealed technical and musical skill, arousing the listeners to genuine applause. Mrs. Ruttenclutter then followed with Chopin's C Minor Polonaise and Chaminade's Pas des Amphores. This lady possesses fine discrimination and considerable technical skill. She plays with refinement and correct phrasing and has the qualities that make a good pianist.

The last number on the program was Weber's F Minor Concerto, played by Mrs. Cecelia Simon. This was played in a manner to prove beyond a doubt that she has received excellent training. Her technique is smooth, her phrasing good, and she is endowed with individual ideas. She was accorded hearty applause. Mrs. Simon is the assistant teacher to Mr. Jacobson.

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SAN FRANCISCO MUSICAL CLUB CONCERT.

By Abbie Gerrish-Jones.

The San Francisco Musical Club met for the regular Thursday morning musicale at the St. Francis Hotel April 4th to discourse an excellent program which had been arranged by Mrs. Cecil Hollis Stone.

Mrs. William Poyner opened the program with a violin solo, a group of movements from Dvorak's sonatine, Op. 100, which she played with admirable taste and expression, showing a facile technique and understanding of the composer's idea. Of this group the first movement—the Allegro Moderato—was most enjoyable and truest to the style of the composer's best works. Mrs. Poyner was supported by Mrs. Cecil Hollis Stone, who played the piano part of the duo with her usual artistry and sympathy. Mr. Atti's group for the harp was enthusiastically received, some of the numbers being new to those who are familiar with his playing, and "At the Fountain" by Zabel won for him an applause that was satisfied only when he returned and vouchsafed an encore.

Mme. Stella Margaret Jelica made a new departure in her Greek songs, the beauty of which was greatly enhanced by Mr. Atti's harp accompaniment, and the three selections were all in a low voice to which Mme. Jelica's admirers are unaccustomed and which are unusual for a soprano, but the singer says she herself did not know that she could sing in this register until after he had some work with Frieda Hempel who brought it out for her. In the last number Kypris by Augusta comes the full extent of the singer's voice was demonstrated with fine effect. Though a soprano, Mme. Jelica has a warmth of color in her voice that makes for lovely effects in songs of emotion.

Mr. Atti's accompaniments were beautifully played and the effect was wonderfully attractive for its unusualness as well as the fitness of his instrument to the songs of Greece. The program in full follows: Dvorak—Sonatine Op. 100, (violin and piano), Mrs. William Poyner, Mrs. Cecil Hollis Stone; Zabel—At the Fountain, Tedeschi—Marionette Dance, Atti—Bohemian Folk Songs, Kajetan Atti; Greek Folk Songs (from the original) Ah, Let Me Wander, Time Is Ever in Tune, O Ye Merry Chorus Gay; Augusta Holmes—Kypris, Madame tella Margaret Jelica, Kajetan Atti.

MINETTI QUARTET AT CIVIC AUDITORIUM.

A program of remarkable appeal to lovers of the good music has been prepared at the Exposition Auditorium for Sunday afternoon, when Edwin H. Lemare will give his sixty-second recital on the great municipal organ. A special feature of the afternoon will be the appearance of the Minetti Quartet, one of the foremost musical organizations of California, and composed of Julio Minetti, first violin, William Laraja, second violin, Paul Whiteman, viola, and Dr. Arthur Weiss, violoncello. Their selections will include the Molto Allegro in A, from Mendelssohn's String Quartet in E flat,

Op. 12, Beethoven's Andantino; Les Vendredis Polka, by Glazounow, and Percy Grainger's Irish Reel from "Molly on the Shore."

Organist Lemare's numbers will consist of a Minuet by Miles B. Foster; the Ave Maria by d'Arcade; Mendelssohn's Sonata No. 3 and the Andantino and Finale by Wolstenholme, one of the world's most prolific writers for the organ, and who has been blind since birth. The organist will also give one of his delightful improvisations on a theme sent up from the audience and the recital will begin at three o'clock precisely. Men in uniform are always welcomed at the organ recitals, where they are guests of the municipality.

GALLI-CURCI PRAISED BY CRITICS.

The critics of Chicago, New York and Boston showered praises on Amelita Galli-Curci, the gifted soprano, who will be heard here under the local direction of Frank W. Healy at the Exposition Auditorium, Sunday afternoon, May 12th, at 2:30 o'clock; seats being on sale now at the box offices of Sherman, Clay & Co. and Kohler & Chase.

Karlton Hackett, in the Chicago Evening Post, says that Galli-Curci "practices the supreme vocal art as our forefathers understood the term."

He is seconded by Mr. Payne, in the Chicago News, who asserts that "she has brought back the splendor of the old florid style of singing intact."

The critic of the Chicago Examiner assures that "her high E is the purest tone he has ever heard. It is purer than a harmonic on the violin. . . . This note hangs suspended in the air like a point of light in the darkness. It shines!"

These clues point to the purely-musical, birdlike qualities of the singing practiced in the eighteenth century—the age when people cared little about dramatic expression, or even lyric emotion. It has been thought that audiences could no longer be moved by anything so impersonal. We might admire it; but we were not to be carried away by it. But this supposition seems to have been swept away with one stroke.

Says Mr. Hackett, "Just think, in these days, of people appearing with bated breath and other evidences of emotional excitement for a performance of 'Lucia'! Well, such is the fact. It may be that the old timers will come in for another inning, and that once again the coloratura soprano which the wise ones have been telling was a species as extinct as the dodo, shall be the reigning favorite."

ALEXANDER STEWART ENGAGED IN WAR WORK.

Alexander Stewart, the well known Oakland musician, and Executive Secretary representing the War and Navy Departments Commissions on Training Camp Activities, has decided, in view of the demands made upon him by the training camp work, to withdraw from

all professional work for the duration of the war. Mr. Stewart has sent in his resignation to Mills College where, for the past eleven years, he has been violin instructor, director of choral work and lecturer on the orchestra and church music. He also has resigned from the choir leadership at Plymouth Church, Oakland, from the leadership of The Treble Clef Women's Choral Section of the California Club of San Francisco, and has given up his private class in violin.

Mr. Stewart will remain as nominal head of the California Institute of Musical Art in Oakland, which will be carried on by the other teachers of that institution during the absence of its popular chief. Mr. Stewart is to be warmly commended for the step he has thus taken in behalf of our country at a time when men of the calibre of Alexander Stewart are needed in the various activities brought about by the war. While he will be missed from his regular posts of musical duties, nevertheless the legion of friends, students and admirers of this faithful and energetic Alameda County musician and executive will love and respect him more than ever for his resolution to drop all of his important labors in order that he might devote his entire time, attention and energy to the War and Navy Departments Commissions on Training Camp Activities. Alexander Stewart, we salute you!

MISS ELIZABETH SIMPSON'S STUDIO RECITAL.

Miss Elizabeth Simpson opened her attractive studio on Etna street, Berkeley, for the fourth pupils' concert of the present season on Saturday afternoon, April 6th, at three o'clock. These recitals occur monthly and are greatly enjoyed because of their informality and musical excellence. Dainty refreshments and a social hour followed the program which was as follows: Sonata, Op. 27, No. 1 (Beethoven), Miss Gladys Sibley; Poupee Vansante (Poldini), Miss Edith Doane; To a Wild Rose (MacDowell), Miss Pauline Moran; Valse, D flat (Chopin), Kuriöse Geschichte (Heller), Master Gordon Hall; Chant Sans Paroles (Tchaikowsky), Miss Helen MacGregor; Etude, Op. 10, No. 12 (Chopin), Etude, Op. 25, No. 1 (Chopin), Mrs. Richard Martin; Grand Valse Brillante (Chopin), Miss Edith Jones; Warum (Schumann), Capriccio B minor (Brahms), Miss Maye Carroll; Impromptu, E flat (Schubert), Miss Beatrice Beppler; Bourree (Bach-Saint-Saens), Caprice Espagnole (Moszkowski), Mrs. H. G. Williams; Faschingschwank aus Wien (Schumann), Mrs. Richard Martin.

MISS ALICE MAYER'S CONCERT A SUCCESS.

Scottish Rite Auditorium was packed to the doors last Tuesday evening, April 20th, when Miss Alice Mayer gave her concert. The event took place too late for a detailed review in this edition, but we will publish a more extensive report of the auspicious event in the next issue of this paper.



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DELIGHTFUL RED CROSS CONCERT.

Mrs. Serena Swabacker, soprano, assisted by Horace Britt, cellist, Elias Hecht, flutist, and Gyula Ormay, accompanist, gave a concert for the benefit of the San Francisco Chapter of the Red Cross, at the Colonial Ballroom of the St. Francis Hotel, on Tuesday afternoon, March 12th. The event was in every way a most artistic one. Mrs. Swabacker revealed a soprano voice of much power and beauty, and she interpreted her songs with fine intelligence and unquestionable musical knowledge. Horace Britt played several solos with that fine artistic instinct and that splendid technical skill which has made him such a favorite in these parts. He also played an obligato with unquestionable musicianly judgment. Elias Hecht played a flute obligato with assurance and artistic finish, and Gyula Ormay acquitted himself of the responsible task of accompanist with that splendid discrimination which has made him much sought after by our foremost artists. The complete program presented on this occasion was as follows: (a) In quelle trine morbide (Puccini), (from Manon Lescaut), (b) Sing, Smile and Slumber (Gounod), Serena Swabacker; Intermezzo (Ed. Lalo), Horace Britt; Charmant Oiseau (David), Serena Swabacker, flute obligato—Elias Hecht; (a) Chanson Norvegienne (F. Fourdrain), (b) Tes Yeux (Reni Rabey), (c) Dutch Serenade (De Lange), (d) By the Waters of Minnetonka (Indian Love Song) (Thurlow Lieurance), Serena Swabacker, cello obligato—Horace Britt; (a) Le Cygne (C. Saint-Saens), (b) Serenade (D. Popper), Horace Britt; Aria—Louise (Charpentier), Serena Swabacker.

DRAMATIC AND MUSICAL RECITAL.

Kate L. Reinstein, reader, and Kajetan Attl, barpist, gave a dramatic and musical recital at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, March 28th. The following program was delightfully presented: Reading of Address—The Bible and Progress (President Woodrow Wilson), Mrs. Reinstein; Harp Solo—(a) Lucia di Lammermoor (Donizetti), (b) Marionette Dance (Tedschi), (c) At the Fountain (Zabel), Mr. Attl; Reading—(a) David and Goliath, (b) The Fiery Furnace (The Bible), Mrs. Reinstein; Harp Solo—Phantasy (Saint-Saens), Mr. Attl; Reading—(a) The Handwriting on the Wall, (b) Daniel in the Lion's Den (The Bible), Mrs. Reinstein; Reading with Harp—Saul (Robert Browning), Mrs. Reinstein and Mr. Attl.

S. F. OPERA COMPANY.

The first week of the San Francisco Opera Company has proven that good opera can be given at popular prices and has greatly encouraged Manager Hrubanik to make every effort to present still more meritorious operatic offerings. The membership of the company has been an agreeable surprise to the public, and since the opening still another very valuable addition to the cast has been made in the person of Manuel Remere Malpica, baritone, who made his debut in "Aida" last Monday night, and made an instant hit in the difficult role of "Amosnaro." Senor Malpica is a Spanish artist, endowed of a powerful and rich voice and is an actor of no mean ability. Next Thursday will see the debut of another newcomer, Giuseppe Maure, tenor, who is at present on his way here a newcomer to this city, but he comes from New York. Signor Maure will be heralded as one of the best in the country. Tonight (Saturday) a revival of "La Traviata" will be presented with Lina Reggiani in the title role. This charming artist has the faculty of finding her way to the heart of her audiences and has become a great favorite in this city, and can always be depended on to give a most pleasing performance. Sunday night, "Il Trovatore" will be the attraction. This opera, while well known by all, is so full of pleasant melodies that one never tires hearing them, specially when presented by artists, each one of them worthy of being with the very best operatic organizations in this country or abroad. No performances will be given during the three first days

of the week—every Thursday, Friday and Saturday being reserved for opera. The program for the balance of the week includes: Thursday, "La Traviata," Friday and Sunday, "Un Ballo in Maschera," Saturday, "Rigoletto."

ORPHEUM.

The Orpheum announces for next week one of the best bills in the history of vaudeville. It will be headed by Leona La Mar, who calls herself "The Girl With the Thousand Eyes." While actually, of course, she has only one pair of optics, this pair does the work of a thousand—in fact, does things that eyes are not supposed to do, as they look into the future. Leona La Mar is a phenomenon; she sees all, knows all and tells all.

"In the Zone" is the most recent of the Washington Square Players' successes to find its way into vaudeville. It is the work of Eugene O'Neill and was staged by Edward Flammer. The scene of "In the Zone" is the forecastle of a British tramp steamer in those waters in which Germany carries out her ruthless, inhuman submarine policy. The story of the play is thrilling and absorbing and deals with the detection of a supposed spy who is found suspiciously handling a peculiar black box, which is believed by the crew to contain some form of bomb intended to blow up the ship.

"Exemption," a timely and humorous satire by Samuel Shipman and Clara Lipman on the draft will be presented with Edward Finley, Harry Frazer and a sterling company. The story tells of two young men who are counting the same girl. One is apparently a perfect physical specimen, the other fragile and to all appearances unable to stand the rigor of military service. This fellow insists upon being given a chance to fight. The husky chap claims exemption on physical grounds. It develops that he isn't really a slacker, but he thinks by staying home, while his rival goes to war, he will be able to win the game of hearts. The girl does not see things this way and so finally the two rivals march off to do their duty to their country. Thomas Dugan and Babette Raymond prove themselves delightful comedians in their skit "They Auto Know Better." For fifteen minutes they fool around in a clever and amusing manner and keep their audiences in roars of laughter. The Tasma Trio consists of two girls and a man who are kind of human tops. Suspended from perches they spin with wonderful rapidity.

CORT THEATRE.

"Oh, Boy," with Joseph Santley, a smart, bright musical comedy by Guy Bolton and P. G. Wodehouse with a musical score by Jerome Kern and Elliott sented by Messrs. Comstock and Elliott direct from a run of two years in New York, six months in Boston and almost seven months in Chicago, is the attraction booked at the Cort for a limited engagement, beginning Sunday evening, April 14th.

"Oh, Boy" has everything that goes to make a success in musical comedy. A good book, catchy, lilting music, two score of the prettiest girls ever gathered in one production wearing the smartest and most swaggy costumes of the latest designs imported from Paris, an all-star cast in which there are supporting Joseph Santley, Dorothy Maynard, Lavinia Winn, a San Francisco girl, Lorraine Wheat, James Bradbury, Hugh Cameron, Henry Dornton, Lenore Chipendale, Lillian Brennard, Doris Faithful and Billy Gould.

The story of "Oh, Boy" has to do with a sedate young college professor who elopes with a pretty girl and who, on the night of his wedding, is plunged into a series of incidents that threaten to wreck his entire life.

During the engagement of "Oh, Boy" at the Cort there will be the usual Wednesday and Saturday matinees.

ALCAZAR.

The sensational English society play "Our Betters," by Somerset Maugham, is to have its premier at the Alcazar on Sunday, with Evelyn Vaughan in the role of a brilliant American, wedded to an Englishman, and herself so successful in English society that she is a power behind the throne in politics and finance, in England. Somerset Maugham's play bears down so terribly upon the orgies of the swift set in London—which set includes many Americans—that its production in London and New York raised a storm of protests and criticism. Everybody conceded that it was a brilliantly written drama and hugely interesting.

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The San Francisco Music Teachers Association will present during the month of April a program of local composers. The following musicians will be represented: Abbie Gerrish Jones, Mary Carr Moore, Pierre Douillet, Joseph George Jacobson, Haradan Pratt, H. B. Passmore, Wallace Sabin, Frederick E. Blickfelt.

The Baldwin Piano will be used.

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SUCCESSFUL STUDIO RECITAL.

Miss Sophia Renn, lyric soprano, and Miss Mathilde Renn, dramatic soprano, assisted by Miss Violet Fenster, pianist, gave an enjoyable studio recital at their father's residence. Miss Helen Colburn Heath has succeeded in training these two capable vocalists in a manner enable them to give the following program with more than ordinary artistic success:

Duet—"Rose of My Heart" (Lohr); (a) Destination (de Fontenailles), (b) Songs of Mother Taught Me (Dvorak), (c) Ill Wie Die Nacht (Bohm), Miss Mathilde Renn; (a) Open Thy Blue Eyes (Lassenet), (b) La Serenata (Tosti), (c) Roberto, Tu Che Adoro (Meyerbeer), Miss Sophia Renn; Piano Solo—Miss Violet Fenster; (a) Irish Love Song (Lang), (b) La Indita Me Mue, songs of Spanish California, (McCoy), (d) I par a Thrush at Eve (Cadman), Miss Mathilde Renn; (a) The Meadow Lark (ones), (b) In the Time of Roses (Reichardt) (c) My Caravan (Lohr), (d) The Lotus Flower (Lynnes), Miss Sophia Renn.

PROUD TO RECEIVE THIS TRIBUTE.

Frederick Stevenson, the distinguished composer, pedagogue and organist, now residing at Edgerly Court, Santa Barbara, writes to the Musical Review as follows:

Santa Barbara, Mar. 5, 1918.
Mr. Metzger:
Greetings! Doubtless I should be quite ashamed in respect of being a non-subscriber to your now quite metropolitan-style journal—of which latter quality Miss Westgate and Mr. Eddy have lately (and kindly) "put me wise." Hence I now make due entry, and most fully.

Incidentally, the two artists named have recently been most gracious to me in your columns to my deepest appreciation. And, apropos, comes a note from Mr. (Ditson) Woodman that I think will please you in conjunction with his additional word that you are to receive an advertisement in regard to Vision Fugie.

Cordially,

F. S.

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SECOND WEEK

San Francisco Opera Company

Saturday April 13, "La Traviata"
Sunday, April 14, "Il Trovatore"

Thursday, Apr. 18—"La Traviata"
Friday, Apr. 19—"Ballo in Maschera"
Sunday, April 21 and Saturday, April 20—"Rigoletto"

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"THERE'S A LONG, LONG TRAIL."

John McCormack, the Favorite Tenor, is Thrilling Hundreds of Thousands With a Glorious Rendering of a Famous and Appealing War Time Ballad.

One of the most appealing and beautiful of the war-time ballads of the present day is being sung all over the length and breadth of our land by the great and popular tenor, John McCormack, and the song is none other than "There's a Long, Long Trail," by Stoddard King and Zo Elliott, and published by M. Witmark & Sons of New York.

And not alone is John McCormack vocalizing with his golden voice "There's a Long, Long Trail," but it is also heard in thousands of homes, places of amusement, on the Victor talking machine, and last, but not least, in the trenches "over there" where our "boys" love the simple, haunting melody, filled with pathos, that accompanies the beautiful words:

"There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingales are singing,
And a white moon beams;
There's a long, long night of waiting
Until my dreams all come true;
Till the day when I'll be going down
That long, long trail with you."

Even that gifted genius, "K. C. B.," has been moved to inspired outburst in his eccentrically compiled column in the New York American, in which he quaintly describes a trip from New York to Boston, when "half a dozen boys in sailor-togs bound for home on a week's leave" whistled and sang "There's a Long, Long Trail," and how it affected him, ("K. C. B."), and other passengers in the car with the home-going sea-fighters who soon would be engaged in stern duties far from their firesides and loved ones.

Says the New York Evening Sun: It is a song of the barrack room or camp fire. A song of evening. In any song to survive there must be a strain of pathos both in thought and air, which is an expression of the soldiers' mood. There must be something genuine. The "Long, Long Trail" to most of the men (and this is why they like best to sing it) leads to the land of the heart. For it is a "winding" trail, and after a long, long while, when the mission has been accomplished, it will turn again toward home.

The Managing Editor of the Pacific Coast Musical Review heard hundreds of Uncle Sam's Marines, under Song Leader C. C. Dunn, sing "There's a Long, Long Trail," a few days ago at the Mare Island (California) training station, and the sea soldiers delivered the compelling song in a manner that showed that they loved it greatly. Their leader assured the writer that this is one of the most popular war-time ballads sung in the army and navy today, and simply because it makes a direct appeal to the heart of the men. It was the writer's privilege also to hear several hundred soldiers sing this ballad splendidly at Camp Fremont, Cal., a few weeks ago under Y. M. C. A. Song Leader Howard E. Pratt.

Ten thousand San Franciscans were stirred recently at the Great Red Cross concert given in the huge Exposition Auditorium by John McCormack, who sang so captivantly, "There's a Long, Long Trail," that he could easily have given it several times over, so thunderous was the applause that was meant both for the popular tenor and the exquisite ballad by Stoddard King and Zo Elliott, which he delivered superbly via his wonderful vocal art and fine intellect that combine in interpretations such as only the inimitable John McCormack is capable of presenting to his vast public.

And, by the way, Mr. McCormack has made a Victor record of "There's a Long, Long Trail," and its greatly in demand number is 64,695. A tremendous demand for the ballad is reported by its well known publishers, M. Witmark Sons.

MARY CARR MOORE SCHOOL OF MUSIC EVENTS.

The following two recitals were presented at the Mary Carr Moore School of Music a short time ago: Junior Recital, Saturday, February 23rd, 3 p. m.—Grandfather's Song, Master Wesley Moore; From the Land of the Sky Blue Water (Cadman), Miss Beatrice Bethune; Somewhere a Voice is Calling (Tate), Mrs. Wesley Webster; (a) I Think of Thee (Lassen), (b) 'Twas April (Nevin), Miss Marian Moore; (a) Cradle Song (Brahms), (b) O, Thank Me Not (Franz), (c) Sing Soft, My Heart (Pasmore), Miss Marguerite Snook; March, C major, Master Charles Philo; (a) Awake and Sing (Bowers), (b) An Impertinent Sparrow, op. 58, No. 2 (Carr-Moore), Master Wesley Moore; (a) You, op. 77, No. 2 (Carr-Moore), (b) At Dawning (Cadman), Miss Bethune; Calm As the Night, (Bohm), Mrs. Webster.

Practice Recital, Saturday, February 23rd, 8 p. m.—Three-part Song, Goodnight (Abt), Mrs. Webster, Miss Myers, Mrs. Kaye, Miss Snook, Miss Norton, Miss Reilly, Miss Covey; (a) Midsummer, op. 63, No. 3 (Carr-Moore), (b) Apres un Reve (Faure), Miss Allena Gamburg; Nocturne (Schumann), Miss Marguerite Snook; (a) O, Rest in the Lord, Elijah (Mendelssohn), (b) From Out Thine Eyes (Ries), (c) To Spring (Goun-

nod), Miss Aileen Norton; (a) Infelice, Ernani (Verdi), (b) Since First I Met Thee (Rubinstein), Miss Esther Covey; (a) Arioso (Bach), (b) Scherzo (van Gons), (c) Bourree (Handel), Miss Flori Gongh; (a) The Dying Sound (Mendelssohn), (b) Io Chiamano Mimi, La Boheme (Puccini), Miss Wilda Myers; (a) Che Faro Senza Eurydice (Gluck), (b) My Laddie (Thayer), (c) The Year's at the Spring (Beach), Miss Violet Reilly; (a) Perhaps (Forster), (b) Spring's a Lovable Lady (Keith), (c) Il Balen, Il Trovatore (Verdi), Mr. Chester Lee.

OAKLAND ORPHEUS CLUB CONCERT.

The Oakland Orpheus, Edwin Dunbar Crandall, director, will give the first concert of the 25th season on Tuesday evening, April 23rd, at the Auditorium Theatre.

Although the service day of the Orpheus displays many stars there have been a number of additions—men with excellent voices, and imbued with the contagious enthusiasm which animates the club, and which has always been one of its strongest characteristics.

At the coming concert notable soloists have been engaged. Mrs. B. M. Stich, whose fine voice has been heard before at the concerts of the organization, will sing two groups. Kajetan Attl, who plays the harp with an apparent nonchalance which somehow makes his very artistic playing seem the more exquisite, will give several solos.

The annual election of officers was recently held by the society, resulting in the election of Ernest H. McCandlish for President. Mr. McCandlish has been vice-president during the term of office of Dr. Harry P. Carlton as president. Dr. Carlton now wishing to retire from the presidency, has been unanimously elected honorary president, as a mark of the esteem in which he is held by this organization.

Further plans for the season include some distinguished programs.

ELIZABETH WESTGATE.

MISS MARIE WITHROW'S MUSICAL "TALKS."

Miss Marie Withrow, the well known and prominent San Francisco pedagogue gave the third of the season's "Talks" at her studio a short time ago. The subject was Interpretation, and the soloist was Miss Margaret Alpers, soprano. Miss Alpers sang a group of Pyrene Songs vividly. They included: Bird of the Wilderness (Horsman), Sylvelin (Sinding), Passing By (Purcell), Extacy (H. H. A. Beach), Laughing Song (Auber). The contrasts in the various works was finely marked, from the simple but difficult Passing By to the Spanish Songs. Miss Alpers' voice is of extremely pure quality, flexible, and yet endowed with a pathos suitable for an effective rendering of Horsman's Bird of the Wilderness. The subject of the succeeding talk was "Terms."

MR. AND MRS. E. L. MARSHALL WELCOME A SON.

Mr. and Mrs. E. L. Marshall of the "Highlands," Redwood City, are the happy parents of a baby boy, who made his appearance on Monday last, early in the new Liberty Bond Drive. Mr. Marshall is the proprietor of the Marshall Press, and the gentleman who is responsible for the fine appearance of the Pacific Coast Musical Review every week, and who has been printing the paper during the last eleven years. The Pacific Coast Musical Review joins Mr. and Mrs. Marshall's host of friends in extending to them the heartiest congratulations on this happy occasion.

INSTRUCTIVE LECTURE RECITALS.

Among the more important of the educational series of events given during the course of this music season must be prominently identified the lecture recitals now being given by Miss Ada Clement on the subject of Masterpieces of Piano Literature at the Ada Clement Piano School, 3435 Sacramento street. The dates of the lectures so far given were: February 8th devoted to Chopin and Liszt; February 22nd, devoted to Brahms; March 8th, devoted to modern Scandinavian and German composers; March 22nd, devoted to modern French composers; April 5th, devoted to Russian composers. The final lecture of this series will be given on Friday afternoon, April 19th, and the subject will represent the American composers.

On each succeeding Saturday afternoon at 3 o'clock the same recital was repeated, and, of course, the same proceeding will characterize this last of the series. Admission is fifty cents, and there is a special students' rate of 25 cents. The lecture course, which was briefly reviewed in these columns, proved an unusually interesting and educational one. Miss Clement is such a thorough and well informed pedagogue that any lecture recital under her able supervision must of necessity contain considerable food for thought and considerable information absolutely necessary to anyone's musical education. Those who attended these events and listened carefully to the explanatory remarks as well as to the interpretation, surely are that much richer in their musical knowledge.

MARY CARR MOORE'S RECEPTION MUSICALE.

Browning's Poem Saul, With Incidental Music by Mary Carr Moore, Read by Geo. C. Paterson, Feature of Program.

One of the most charming musical events of the season was a reception musicale at the residence of Mr. and Mrs. Arthur De Celles de Ducloux, 1324 Page street, a short time ago. The program consisted principally of compositions by Mrs. de Ducloux, better known in the musical world as Mary Carr Moore, and the enthusiastic reception accorded all these works testified amply to the high respect in which the composer is held. The compositions presented on this occasion were: Leaning, op. 79, No. 1 (Mary Carr Moore), Mrs. Gertrude Graham Adams; (a) Fragrance of the Rose (Clouet, Leiter), (b) Two Bergerettes (Wekerlin), (c) Joan Act (Bemberg), Miss Blanche Hamilton Fox, Dr. Maurice O'Connell at the piano; (a) Romanza op. 75, No. 1, (b) Pastorale, op. 72, No. 5 (Mary Carr Moore), Miss Bernice Sternberg; Fate, op. 64, No. 1 (Mary Carr Moore), Miss Blanche Hamilton Fox, cello obligato Mrs. Adams; Saul, (Robert Browning), incidental music, op. 80 (Mary Carr Moore), read by Geo. Churchill Paterson, violin, Miss Sternberg; cello, Mr. Adams; the composer at the piano.

As already noted the recitation with incidental music of Browning's Saul, and Mrs. Moore's music, proved a particularly important feature of the program. Mr. Paterson gave a most artistic rendition of the poem. The back of the room was arranged in such manner as to represent the interior of the tent of Saul, with hangings of Oriental rugs and drapery. Mr. Paterson, costumed as the young David, with his harp, gave a monologue. The orchestra was in a farther room and unseen, and the music being behind the reader, the effect was softened and seemed most harmonious—according to the verdict of all present. There cannot be any question regarding the fact that this is among the better of Mrs. Moore's work, indeed it may well be regarded as one of her biggest and most ambitious musical compositions.

The singing of Miss Blanche Hamilton Fox was, usual, most artistic, and she received a well merited ovation. Miss Fox is surely one of the most exquisite artists that have ever settled here, and we are surprised that she does not receive greater opportunity to appear in public. There are several singers who constantly receive attention that are not half as important, from an artistic standpoint than Miss Fox.

It may be interesting to note that Theodore Karle, the noted American tenor has accepted a new song from the pen of Mrs. Mary Carr Moore, which she has dedicated to him, and she is scoring it for full orchestra. Mrs. Moore knew Mr. Karle in Seattle, and Mr. Karle who is a most accomplished pianist. Mr. Moore thinks a good deal of Mr. Karle, considering him not only a great tenor, but also a very human tenor. Mrs. Moore expects, or rather hopes, to hear him soon in the role of Marcus Whitman in her opera "Narcissa." Mrs. Moore considers him the only dramatic tenor she knows among the English speaking artists who has the artistry and the physique to adequately impersonate this great patriot and martyr, who saved to America or rather to the United States all of the Northwest territory—Oregon, Washington, Idaho and part of Montana. It is a pity his name is not more widely honored, but in due time, perhaps, his recognition may come. He died in 1847, a martyr to the Indians, in whose service he spent the last ten years of his life, and, with his lovely wife—Narcissa.

\$5,000 PRIZE FOR ORATORIO.

Says Ray C. B. Brown, music editor of the San Francisco Examiner, in that paper on Sunday, April 7th: "The details of a \$5,000 prize for an oratorio will be announced soon by the National Federation of Music Clubs through Mrs. John R. MacArthur, chairman of the American Music Committee. The text for the work being prepared by Mrs. MacArthur and Henri Pier Roche, a well-known French litterateur and author of the book of Lazzari's 'Le Sauteriot.' The title will be 'The Apocalypse' and the text will be constructed principally of Biblical quotations. The book will be divided into a prologue, 'Belshazzar's Feast,' and three parts: 'The Spirit of War,' 'Babylon,' and 'The Second Advent.'"

A FRESNO CONCERT OF INTEREST.

Mrs. Lillian Birmingham, the San Francisco contralto, sang H. J. Stewart's Legend of Yosemite, Fresno, Cal., in the auditorium, on Tuesday evening April 2nd, Rafael Brunetto, baritone, reciting the Italian part of this work. Mrs. Birmingham also sang Bemberg's Ballad of Despair and two groups of songs. The poet's part in the Ballad of Despair was recited by Paul Leysac, the reader. Mrs. Cecil Stone, of San Francisco, acted as pianist and accompanist on this enjoyable and interesting occasion.

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VOL. XXXIV. No. 3

SAN FRANCISCO, SATURDAY, APRIL 20, 1918.

Price 10 Cents

MISCHA ELMAN SINGS SOULFULLY ON VIOLIN AN EVENING OF MUSIC BY LOCAL COMPOSERS

Possessed of a Big "Tear-Coaxing" Tone, and Understanding the Art of Digging Out the Very Vitals of a Composition, the Great Russian Virtuoso Continues to Hold His Prominent Place Before the Musical Public

By ALFRED METZGER

Mischa Elman, the great Russian violin virtuoso, again appeared before a San Francisco musical public at the Columbia Theatre last Sunday afternoon, and again revealed that unique genius which expresses itself in a tone that virtually changes the strings of an instrument into vocal chords that sing with soulful fervor the innermost poetic or romantic ideas of a great composer. It is this absolute subversion of the individuality into the musical essence of a work which represents Elman's greatest justification for public admiration, and on this occasion the young virtuoso was at his very best. The audience gave vent to its enthusiasm with frequent outbursts of applause, at one time even interrupting the progress of a composition after the display of unusually brilliant technical facility.

Elman constantly gains in musicianship, and he is today greater than he ever was before. He, more than any

attraction. But let an artist—no matter how great he is—neglect his publicity, and you will find the attendance gradually dwindle until his houses will become so small that it will be a surprise to the artist and his friends. No matter what anyone may tell you, judicious publicity, (and by this we don't mean niggardly publicity) is the only means by which to retain the interest of the public, and those who do not wish to acknowledge this fact will sooner or later become convinced of it in a manner that will be financially disastrous.

In Philip Gordon, his accompanist, Mischa Elman has selected a very serious musician and able pianist. He understands his art thoroughly and forms in many ways a solid background to the skill of the virtuoso. The complete program presented on this occasion was as follows: Concerto G minor (Vivaldi-Nachez); Symphonie Espagnole (Lalo); (a) Deep River (paraphrase) (Elman); (b) Tango (Albaniz-Elman); (c) Nocturne E flat (Sarasate-Chopin); (d) Hungarian Dance No. 7 (Brahms-Joachim); 1 Capriccio (Paganini).

THANK YOU, MR. PAYSON!

The following lines of unsolicited appreciation from one of the leading piano men of America, Edward S. Payson, President of the Emerson Piano Company of Boston, Mass., and dated April 12, 1918, in that city, are of the sort that bring encouragement to the editors of the Pacific Coast Musical Review in their steady grind that is not always fraught with complete joy. These are Mr. Payson's happy words for which we thank him cordially:

"You are getting out an excellent journal. It is a credit to San Francisco, yourselves, to the profession and to all in any way connected with music. You have my congratulations.

Ever cordially and sincerely yours,

(Signed) EDWARD S. PAYSON."

Such a tribute counts in journalism, especially as it comes from a man who for many years was a prominent basso cantante, having sung with Patti and other stars of the first magnitude, has been an impresario, and finally rose as an executive force to the presidency of the Emerson Piano Company, one of the old honored institutions in the American field of piano manufacturing. Mr. Payson is known as "The Orator of the Boston Piano Trade," a title entirely deserved by one of the most polished speakers and raconteurs in pianodom, and a man of lovable and staunch character.

MUSIC SCHOOL IN RICHMOND.

Miss Aurora Thompson, an eminent English pianist of London, has opened a Conservatory of Music in Richmond. She believes that Richmond will be quite a music center in a few years, judging by the attendance and interest shown in her recent concerts and organ recitals. Miss Thompson is the principal of the Dal Segno School of Music of Oakland, which is one of the most successful schools of the East-bay district. Many will remember her as organist at the Bach Festival some eight years ago, soon after her arrival from England.

The San Francisco Music Teachers' Association Honors Resident Composers With the Presentation of Some of Their Best Works Interpreted by a Number of the City's Most Prominent and Most Capable Artists

By ALFRED METZGER

The San Francisco Music Teachers' Association gave an Evening of Music at Sequoia Hall, 1725 Washington street, on Saturday evening, April 13th, during which a program was presented that contained exclusively works by leading resident composers. No doubt no one makes any claim that all the works here introduced must be counted among the world's greatest musical gems. The intention of this event was not to brag nor to boast; but the Music Teachers' Association intended to show that there reside in this city composers who are serious musicians, who take delight in devoting a large portion of their time and labor toward the solving of musical problems, and that some of their efforts are rewarded with the recognition of their fellow musicians. Some of the works were indeed excellent, others were somewhat simple and immature, again others lacked the elements of inspiration, but none of them were really unworthy. As a matter of fact the composers represented on this program revealed themselves by means of their works as competent and respected members of the profession. The Music Teachers' Association of San Francisco is entitled to much credit for introducing these works, and the composers are worthy of commendation for the ingenuity and skill displayed in most of the works introduced on the program.

The opening number consisted of a Trio for piano, violin and cello in G major by John Harraden Pratt. It is a work belonging distinctly to what we know as the old school of composition. It is scored very correctly and very faithfully, and follows the rules of harmony and composition in a most scholarly fashion. It is evidently not a new work of Mr. Pratt's, and while we have never heard it before, it makes the impression of having been written some time ago—we might say quite a number of years ago. It is a worthy composition and was splendidly interpreted by George S. McManus, pianist, Nathan J. Landsberger, violinist, and George von Hagel, cellist, all of which musicians acquitted themselves most creditably of their task and played with a unanimity of purpose and a thoroughness of executive ability that is worthy of the heartiest praise.

Four exquisite songs by Abbie Gerrish-Jones, sung with decided artistry by Miss Lena Frazee, formed some of the most delightful features on the program. They were: Nile Song (Fifteenth Century). My Love o' You, Song of the Bedouin Woman and Cradle Song. Mrs. Jones has two great advantages to her credit. In the first place she possesses the gift of natural melody that flows along easily and noticeably, and secondly she grasps her subject and translates fixed sentiments into emotional sound so that it is apparent to all those who have ears and can hear. Therefore an artist like Miss Frazee, whose pure warm contralto voice is suited to interpret songs adequately, are able to arouse audiences to enthusiasm with Mrs. Jones' songs, for that composer has something definite to say, and she says it directly without covering up her intention in a maze of technical filigree.

George von Hagel interpreted a cello solo—Longing op. 79 by Mary Carr Moore in a manner that brought out the simple poetry of the work with striking effect. Mr. von Hagel is one of San Francisco's ablest cellists and Mrs. Moore was fortunate to have her excellent work interpreted under such musicianly auspices. Hother Wismer also played two violin

compositions by Mary Carr Moore, namely, Pastorale op. 72 and Romanza op. 75. Just to show how impressionistic an art music is we would like to say that, had we been asked to name these works, we would have called the Pastorale a Romanza and the Romanza a Pastorale. However, the works are intelligently written, and in accordance with their titles they have been kept within the confines of simplicity. They are melodious and contain a number of delightful themes rounded out with skill and theoretical ingenuity. Hother Wismer played both with that artistic conscientiousness and that seriousness of purpose which has made him such a favorite among our musical public. The composer played the accompaniments very effectively.

John A. Patton sang with a smooth and mellow baritone voice two songs of Fred-



MISS ALICE MAYER

The Exceedingly Gifted and Intelligent Young Pianist Who Gave a Concert at Scottish Rite Hall Last Week (See P. 5, Col. 3)

erick E. Blickfeld's entitled Dreams and Lady Mine. They belong to the romantic form of musical literature, and while Mr. Patton sang both correctly from a vocal standpoint he might have invested them with just a little more virility and fervor. Mr. Blickfeld has here displayed no mean amount of musicianship. Miss Laura Lundegaard played the accompaniments excellently.

Miss Helen Colburn Heath sang three songs by Wallace A. Sabin—Who Can Say, Sweetbriar and Pan. They were among the very best works of the evening. Indeed, Mr. Sabin is always proving himself a musician of the rarest type, no matter in what capacity he may appear before the public. There is a certain thoroughness and expert knowledge about his efforts that is decidedly refreshing in these days of experimentation, and we do not hesitate to give him this tribute as belonging among the musicians who give prestige to California and the Pacific (Continued on page 7, column 1)



MISCHA ELMAN

the Distinguished Russian Violin Virtuoso Who Will Give His Final Concert at the Columbia Theatre Tomorrow (Sunday) Afternoon

ther violinist, we have so far heard in San Francisco, stirs you to the innermost depths of your soul, and yet the Columbia Theatre was not filled last Sunday afternoon. How does it happen that Elman, who at first drew some of the largest houses attracted by any artist ever visiting San Francisco gradually attracts less and less people? Someone told us that on Liberty Bond Drive, the Red Cross drive, war conditions, and what-not is responsible for this lack of interest in the Elman concerts.

We cannot agree with this assertion. There is something radically wrong about this failure of Mischa Elman's to attract big houses, after attracting so much attention on the part of the public, and the reason is that he belongs to that category of artists who do not believe in judicious publicity. You watch any artist who possesses the genius to attract the people, and instantly sees to it that his name is kept prominently before the musical public—not only in New York papers, but in music journals throughout the country—he will always grow in his own powers of

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630-634 Los Angeles Investment Bldg., Eighth and Broadway, Robert Alter in charge

VOL. XXXIV SATURDAY, APRIL 20, 1918 No. 3

The PACIFIC COAST MUSICAL REVIEW is for sale at the sheet-music departments of all leading music stores.

Entered as second-class mail matter at San Francisco Postoffice

Subscriptions—Annually in advance including Postage:
United States\$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

WHY DOES NOT MELBA SING IN THIS CITY.

Upon another page of this paper will be found a letter from Los Angeles written by our correspondent, Robert Alter, in which it is set forth that Mme. Melba sang in the metropolis of Southern California before crowded houses. The Diva is due in San Francisco today; in fact, she was to have arrived yesterday, and possibly did so, and she is booked to appear in concert in San Jose some time next week. What the Pacific Coast Musical Review is interested in, is the reason why Mme. Melba, when she is in California, and so close to San Francisco, does not give a concert here. Not very long ago she crowded the Civic Auditorium on the occasion of a Red Cross concert, and her voice was in such excellent condition, and her art was so irresistible that we would all be only too glad to again hear her, and yet we are told that no concert has been arranged for San Francisco. Why?

Surely the city is not lacking in managers. First of all, there is Selby Oppenheimer, who is now in association with L. E. Behymer, under whose management Mme. Melba appears throughout the rest of California. Then there is Frank W. Healy, under whose direction the Diva appeared before, and who is now managing Galli-Curci, whose concert has such a splendid advance sale. In addition to these two impresarios there is A. W. Widenham, manager of the San Francisco Symphony Orchestra, who is not so very busy just at this time, and who might be induced to manage an artist in case there should be any difficulties in the way of the other two managers not being available.

In any event we trust that there is no reason that can not be overcome why Mme. Melba should be right here in San Francisco and not give a concert. It can not be thought of. The Diva is now just as much in the zenith of her artistic power as she has ever been, and San Francisco wants to hear her. If there is any reason why she should not sing, we do not know of it, and if she has any reason why she does not wish to sing here, we would like to know it and publish it. If any of Mme. Melba's friends should read this editorial we wish they would make an effort to induce her to give a concert in this city. Genuine coloratura sopranos are altogether too rare to miss any of them, and artists like Melba are practically restricted to the Diva herself. So let us hear Melba while she is among us.

GIST OF THE MUNICIPAL MUSIC SITUATION.

The Pacific Coast Musical Review has had its say on the municipal music situation, and our readers know very well where we stand on this subject. Now, the daily papers have taken up the matter, and they are perfectly competent to continue where we left off. But there evidently is a misunderstanding in certain quarters. This paper has never questioned either the musicianship of Edwin Lemare nor that of Frederic Schiller. Both are competent musicians. The former is no doubt an able organist, and the latter a competent pianist and teacher. But neither of them is able to attract a sufficiently large audience to justify the large amount of money expended. This is the only exception we take to their being continued in office.

The friends of Mr. Lemare now very ingeniously employ additional soloists who draw large audiences, but they insist that Mr. Lemare is doing this. This is not just to the soloists who really draw the audiences. Why not give our resident artists who are actually popular with the people the credit for this increased attendance? Why prevaricate? Mr. Lemare has been tried out for an entire year and he was unable to draw more than a few hundred people. He is an artist brought here from abroad. Now, resident artists are employed who are drawing several thousand people to the Auditorium. Why do our resident artists not receive the credit for such drawing power? Why is it necessary to give someone the credit who does not deserve it? The Pacific Coast Musical Review was going to keep still on this subject, but since no one else seems to take the part of our resident artists, this paper has to do it.

So far we have not heard any reasonable objection to our suggestion why Clarence Eddy should not be given a chance. He is the foremost American organist. He has proved that he has the capacity to draw large audiences. He is an American artist of whom all of us may just be proud, and he is a citizen of this nation. Can the Supervisors tell us why he should not be given a chance? Three members of the Supervisors have voted to double the salary of a musician who is said to be an alien enemy—that is to say, a citizen of a country with which this nation is at war. The same three Supervisors are paying a salary to a musician who is not a citizen of this country, although a citizen of a nation with which this country is at peace. Why do they exercise a prejudice against a famous American artist, who is a citizen of this country and of whom this nation has every reason to be proud? We are not in favor of making distinctions between a foreign artist and an American artist when the latter is not just as competent. But we absolutely deny that Edwin Lemare is the greatest organist in the world. It is a statement that can not be proven, and a statement with which many intelligent men and women disagree. There is no question regarding the fact that Clarence Eddy is a distinguished organist. Why not give him a chance? Why be pigheaded about it?

Regarding the Municipal Orchestra situation, we know of no man better equipped to conduct that orchestra than Giulio Minetti. We mention Mr. Minetti because, he, too, is an American citizen, and has been one for a number of years, and a resident of San Francisco for about twenty-five years. He has already proven himself competent as a conductor of orchestras, and he has given concerts at the Civic Auditorium that have proved satisfactory both from an artistic and financial standpoint. He has had the major portion of the San Francisco Symphony Orchestra at these concerts, and he has proven himself absolutely efficient. Why not give a tried man an opportunity? Surely there can not be any objection to the fact that Mr. Minetti is able, that he is an American citizen, that he has proven himself competent as an orchestral leader, that he has conducted a successful season of summer concerts at the Civic Auditorium. There can only be one object, and that is that Mr. and Mrs. Schiller have more political influence than Mr. Minetti has. Should this be sufficient cause to deprive Mr. Minetti of an opportunity to make these municipal orchestra concerts pay? And this matter of financial success is, after all, the principal factor to be considered. Nothing else should count. We repeat that we have nothing at all against either Mr. Lemare or Mr. Schiller from the standpoint of their qualifications as musicians. We only object to the city of San Francisco paying thousands of dollars for certain attractions that should be self-supporting, or at least more self-supporting than they are at present. Is there no Supervisor among the large number who can understand this problem?

THE ANNIVERSARY OF THE GREAT FIRE.

Twelve years ago today San Francisco was in ashes. There were those who in a pessimistic mood told you it would require fifty years to rebuild the metropolis of the Pacific Coast. There were others who had more faith in the grit and character of their fellow men and who simply began the big job of rebuilding. After five years San Francisco was again busy as a beehive, and much of the burned area had been rebuilt. Nine years afterwards San Francisco was not only completely restored, but was able to hold the greatest international exposition ever held in this country, in the face of insurmountable obstacles. Today our America is involved in the greatest conflict the world has ever seen. Today, also, you will hear chronic pessimists bewail their fate and make gloomy predictions about the future. Today you will also find people of high motives and great courage who quietly dig along their course of life under the great impulse of looking into a bright future. We are determined to come out victorious in this struggle. Do you belong to those who in cowardly fear fall by the wayside? Or do you belong to those whose strength, loyalty and faith form a sustaining pillar of the Nation?

BOHEMIAN CLUB HONORS SIR HENRY.

Elects Dean of Violinists Unanimously an Honorary Life Member, a Distinction Accorded to but Few Members.

Sir Henry Heyman is recovering from a severe case of the gripe and painful attack of neuritis that had confined him to his bed for about two weeks. It was during his illness that Sir Henry received a letter from the Secretary of the Bohemian Club informing him that he has been unanimously elected an Honorary Life Member. Sir Henry had already been for a number of years on the special list of fifty honoraries, a membership for distinguished services rendered in literature, art, music, etc., but now he is an Honorary Life Member, an honor and distinction of which he has every reason to feel very proud.

Surely Sir Henry's numerous friends will be pleased to learn of this most recent recognition of his unselfish services in behalf of the art.

LUCY VAN DE MARK RETURNED FROM EAST.

Miss Lucy May Van de Mark, the brilliant Californian contralto, who has met with such gratifying success during her Eastern sojourn, has returned, after eight months' absence, and no doubt will now be heard again much to the delight of her numerous friends and admirers who disliked very much to be deprived so long of her art. While away from here Miss Van de Mark sang with more than ordinary success in Lockport, N. Y., where she was one of the star soloists at the Festival of American composers and singers. After that appearance she received numerous tributes in the daily and musical journals. She also became soloist at the First Church of Christ, Scientists, in Boston, the most envied position of this kind in the country.

She appeared in concerts in Boston, Chicago, Denver and in New Jersey, arousing her audiences to well justified enthusiasm. She sang for Mr. McClellan at the Salt Lake City Tabernacle, and for Victor Herbert in New York, both musicians complimenting her highly on her voice and her art. She also coached with David Bispham who was enthusiastic about her achievements. Miss Van de Mark contributed her share to the fine work of singing at the encampments and she was particularly successful at Camp Devens, Ayer, Mass., and at the Fort Niagara, N. Y., Officers' Reserve Camp. One of her most interesting experiences was her appearance, under the auspices of the Y. M. C. A. on board the battleships in the Brooklyn Navy Yard.

William Arnes Fischer, the noted composer, accompanied Miss Van de Mark at some of her concerts, and she sings a number of his excellent songs. Miss Van de Mark also had a pleasant visit with George W. Chadwick of the New England Conservatory of Music, who spoke very highly of her voice and her artistry. While Miss Van de Mark met with striking success during her trip East, she, nevertheless, is glad to be home again, and surely those who have admired her voice and art so greatly prior to her departure, will again be glad to have the opportunity to applaud her.

MISS STURTEVANT SINGS FOR LIBERTY LOAN.

Lydia Sturtevant, contralto, whose singing in this year's Stabat Mater at the Greek Theatre, University of California, was universally praised by the critics, is singing at least three times a week to help put over the Third Liberty Loan in addition to her appearances with the San Francisco Opera Company. Miss Sturtevant will sing this year under the direction of L. B. Williams, who is arranging a tour of the Pacific Coast and the Southwest.

FANNING TO SING AT STOCKTON.

Cecil Fanning, the distinguished American baritone, who is now making a tour of the West, will present the program at the next concert of the Saturday Afternoon Club of Stockton, Cal., on April 27th. Mr. Fanning is one of the finest baritones and artists before the public, and his appearances on this coast are anticipated with interest on the part of lovers of polished vocal art.

MRS. EVELYN SRESOVICH-WARE'S RECITAL.

Mrs. Evelyn Sresovich-Ware presented some of her pupils in a pianoforte recital at Sorosis Club Hall on Thursday evening, April 9th, in the presence of a large audience that crowded every seat and proved by frequent outbursts of enthusiastic applause and numerous floral tributes that it thoroughly enjoyed the work of the students who acquitted themselves in a manner to reveal the thorough training they had received at the hands of their energetic and conscientious teacher. Not less than twenty-five students participated, and although we would gladly devote to each a share of special attention, space is somewhat limited and we must content ourselves by just giving credit to all of them. There were, however, three students that deserve just a little extra mention, and they are Ada Forbes whose technic and musical intelligence was brought out splendidly in a group of four representative works; Alberto Firenze who already last year scored quite a sensational success and who has improved remarkably, showing even more maturity now than before, and Margaret Hayden, a young student of fine talent who revealed her conscientiousness and industry by playing fluently and investing her work with unusual skill in interpretation. All other students proved that they had studied well and possessed considerable talent.

The complete program was as follows: Part I—Down in the Orchard (Ellsworth), The Clock (Maxim), Mathilde Lacau; The Organist (Maxim), the May-day Party

(Jenkins), Emma Dabovich; Soldier Boys (Ellsworth), The Cuckoo (Breslaur), Helen Lecau; The Hopper-toad (Craun), The Robbins' Lullaby (Krogman), Margaret Reverisco; Minuet in G (Beethoven), Hovering Butterflies (Gaynor), Ethel Blake; Peasants' Frolic (Gurlitt), Jack and the Beanstalk (Maxim), Catherine Conlan; Will o' the Wisp (Jungmann), Haschemann (Schytte), Alice Dierks; The Sandman (Jenkins), Dance of the Marionettes (Adams), Helen Lynch; Intermezzo (Friml), Elfentanz (Grieg), Elvera Firenze; Sounds in the Night (Cadman), Pixies' Goodnight Song (Brown), Margaret Hayden; Intermezzo (Mildenberg), Chasing Butterflies (Lemont), Giacomina Liuzza; Minuet in A (Bocehrini), Gavotte, D minor (Bach), Le Coucou (Daquin), Alberto Firenze. Part II—Melody in G (Beethoven), L'Avalanche (Heeler), Shepherd's Pipe (Sternberg), Waltz, No. 2 (Jensen), Ada Forbes; Menuetto (Mozart), Plantation Melody (Smith), Una McLean; March to the Woods (Paldi), John Violich; Dance on the Lawn (Kullak), Irene Nauman; La Voltige (Von Gach), Ruth Violich; Adieu to the Piano (Beethoven), Inez Crede; Anita (Brown), Love Song (Cadman), Beatrice Harden; Air de Ballet (Chaminade), Solfegietto (P. E. Bach), Spring Song (Mendelssohn), Dance Caprice (Grieg), Helen Dierks; Will o' the Wisp (Lemont), Idilio (Lack), Ruby Tadich; Madrigal (Lack) Birdling (Grieg), Poupee Valsant (Poldini), Elaine Holst; A June Rose (Cadman), Helen Hener; Serenata (Moszkowski), Zorka Sutich; Pierrette (Chaminade), Menuetto (Schubert), Gipsy Rondo (Haydn), Alberto Firenze.

THE GODOWSKY SUMMER CLASS.

Details have now been completed and it is assured that Leopold Godowsky, the great pianist, and greatest of teachers on his instrument will be in San Francisco at the head of a "Master School for Pianists," this summer. The response to Manager Selby C. Oppenheimer in whose hands Godowsky left the working out of his plans, has been beyond the most sanguine expectations, and it looks as though the class will be over-subscribed before the date set for the opening lessons. Godowsky has already left New York, it being his purpose to motor across the continent with his family, arriving in time to

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begin operations in Los Angeles on June 3rd. Five weeks will be spent in the southern city, and the San Francisco class will start on Monday, July 8th. Sessions of four hours each will be given every Monday, Wednesday and Friday mornings from nine o'clock until one, for five consecutive weeks, or until sixty complete and full hours have been given.

The instruction will be in class lessons to about twenty active or "Master" pupils, and to about the same number of "Auditors" or "Listeners." Active students will play in the class and it is the intention of Mr. Godowsky to have them perform as many of the standard compositions as possible, in order to enable them to become intimately acquainted with a large number of the best works in piano literature. Auditors will not enjoy the privilege of playing in the master class but are to be present at all sessions, where they can see and hear everything that is transpiring. A series of recitals by teacher and pupils, a series of lectures, and many other interesting features are included in the course, which is to be a replica of the successful master-schools lately conducted by Godowsky in Vienna, Chicago and New York. For those who wish Godowsky will give private and individual instruction.

Many of the listeners will avail themselves of this special feature, for besides receiving in this way the full advantage of the class, they secure the wonderful opportunity of private study with the greatest of the world's masters. The business details of Mr. Godowsky's coming California tour are in the hands of Selby C. Oppenheimer to San Francisco and L. E. Behmer in Los Angeles. Further and full particulars concerning class and individual instruction may be had from Manager Oppenheimer at his office in the Sherman & Clay Co.'s Building at Kearny and Sutter streets.

Our Distinguished Musicians

(Editorial Note—This Department is dedicated to the really distinguished Artists, Pedagogues, Conductors and Composers residing in California. Recognition in this department is unsolicited and cannot be bought in any manner. The biographies appearing here from week to week will appear in the Musical History of California to be published in due time. The department is established as a part of our campaign to arouse enthusiasm and force recognition for the resident musicians of distinction that honor California with their presence.—ALFRED METZGER.)

LOUIS CREPAUX

Among the most distinguished artists, most capable instructors and most delightful of gentlemen in the profession belongs Louis Crepau, who, without ostentation, but by force of his knowledge and personality has honestly earned for himself the right to being considered one of the most influential and successful vocal instructors active on the Pacific Coast. Mr. Crepau has not only succeeded in convincing everyone of his efficiency by reason of what he has accomplished while residing among us, but his past activities further testify to his distinction in the musical profession. At the age of seventeen Mr. Crepau was admitted to the National Conservatory of Music at Paris, and was selected, from only those who possessed the very best voices and talent, by reason of his excellent interpretation of the Cavatina from The Jewess of Halevy. He was the only bass selected from not less than ninety-nine applicants for a scholarship, which requires no payment on the part of the successful candidate, at the Paris Conservatory, an honor much coveted, and when Mr. Crepau entered that famous institution, on October 2, 1877, he surely had received that honor by reason of his merit only.

The following letter from not less a personage than the famous Ambrose Thomas, further testifies to Mr. Crepau's competency:

Dear Sir: I inform you with pleasure that you were admitted as a singing pupil at the National Conservatory of Music and Declamation. I invite you in consequence to present yourself before the general secretary on Monday morning, the 29th, at ten o'clock.

The Director, AMBROISE THOMAS.

That Mr. Crepau was an apt student may be gathered from the fact that he graduated with honors receiving a gold medal as the prize for his excellent artistic work. As a result of his undisputed success at the conservatory and his subsequent honor-graduation he was able to make his debut at the Grand Opera in Paris as Claudius in Hamlet by Ambrose Thomas, during the year 1883. He was at the opera for a number of years singing the principal bass roles in the repertoire of all the operas presented at that famous playhouse and creating new parts in a number of operas. He also made an excellent impression in concert, being soloist at the famous Colonne and Paderloupe concerts and he also appeared in oratorio, singing bass parts in the "Childhood of Christ," by Berlioz and "Requiem" by Mozart.

Mr. Crepau came to San Francisco in 1892, and in 1893 he appeared in concert with Alfred Wilkie, and we cannot do better to prove his success on that occasion than to quote from the newspapers as follows:

San Francisco Chronicle, March 3, 1893.—A new voice to us was M. Louis Crepau, a basso from the Paris Grand Opera, whose first public appearance here was made last night. The "Centenaire," at once showed him to be an artist of very exceptional quality. His rich bass and his admirable method were in fact a surprise to the audience, who showed by very enthusiastic applause their pleasure in hearing it. He was encored of course, and repeated his success with a number by Ch. L. Hess, words by Sally Prudhomme, and later he had two more songs by Grieg which made him emphatically the feature of the concert.

San Francisco Call, March 3, 1893.—The third of the second series of these concerts was given at Maple Hall, Palace Hotel, last evening, in the presence of a more numerous assemblage of fashionable people than usual, caused, we presume, by the appearance of two singers new to the series so far—Mrs. Alfred Abbey and Mr. Louis Crepau from the Grand Opera, Paris. The program was a very rich one, but it is just as well to omit the word "ballad" from the descriptive title of these concerts, as no number of that class was down in that list. Mr. Crepau sang four numbers from Georges Marty and Grieg with applause and was encored. He has a flexible voice, basso cantante in quality, and used it like a trained singer. His head and face reminds one of a portrait of Alexander Dumas, the younger.

San Francisco Bulletin, March 3, 1893.—A fashionable audience filled Maple Hall last evening on the occasion of the third concert of Mr. Wilkie's second series. The audience was critical, but appreciative, the several numbers being treated with due consideration. This concert served to introduce two people new to our city—Mrs. Alfred Abbey and Mons. Louis Crepau, member of the Paris Grand Opera. Mr. Crepau has a magnificent organ which he uses admirably, without any apparent effort, but singing with ease and grace devoid of any stage tricks. His tones are pure, resonant and most musical and command admiration. His songs "Bereuse" and "Plus blanche est mon amour," by Grieg showed the flexibility and shading of his organ it being equally sweet in the different registers.

During the twenty-three years of his activity in San Francisco, Mr. Crepau has trained many students who are grateful to him for the invaluable information and knowledge they have gained from him. Some of them have become successful teachers, others well known and in some instances distinguished artists, among them Etienne Gilbert (Paris Grand Opera) Winifred Goff, Mrs. Alfred Abbey and Miss Mabel Riegelman.

MME. MELBA DRAWS CAPACITY HOUSES IN LOS ANGELES

Great Diva Still Able to Enthuse Audiences With Her Magnificent Voice and Art—Stella Powers Shares Honors on Her Programs—San Francisco Chamber Music Society Arouses Enthusiasm—Cecil Fanning Triumphs, in Excellent Program Assisted by Mr. Turpin

By ROBERT ALTER

Los Angeles, April 15, 1918.

The Woman's Symphony Orchestra, Henry Schoenefeld conducting, with Mme. Bertha Winslow Vaughn, soprano soloist, gave a program Friday evening, March 2nd, at Blanchard Hall before a fairly large and enthusiastic audience. It is surprising what Mr. Schoenefeld has done with this orchestra since he has taken the conductorship of it. The ensemble that he brought out from this body of women musicians was remarkable. Mme. Vaughn sang with a powerful soprano quality and with a good voice control. The Schoenefeld number, "Thou Art so Like a Flower," with string accompaniment, received quite an ovation. The program was as follows: Overture—Iphigenia in Aulis (Gluck); Air "G" String (Bach); Aria from "Louise," "Ever Since the Day (Charpentier); Mme. Bertha Winslow Vaughn; Suite L'Arlesienne (Bizet); Largo, from New World Symphony (Dvorak); songs—(a) Thou Art so like a Flower, string accompaniment, (Schoenefeld); (b) The Odalisque (Carpenter). To a Young Gentleman (Carpenter); March—"Rackoszy" (Berlioz); Star Spangled Banner; May MacDonald Hope at the piano.

Mme. Melba still proved to be synonymous with capacity house. On Tuesday evening, April 2nd, a crowded house greeted her and demonstrated, by prolonged applause, that the cantatrice is still a favorite and no doubt will be as long as she adorns the concert stage. Some of the old favorite songs of the concert repertoire were given, and at the opening chords of each of those old favorites, the applause showed that although the multitudes have heard those songs time and time again, there is still that lingering connection of those songs with Mme. Melba, and her voice to them grows sweeter and sweeter as time passes. In the aria "Lia" from Debussy's "L'Enfant Prodigue," she sang with much vigor, dramatic power and purity of tone. She gave several Scotch songs as encore numbers and sang Tosti's "Goodbye to Summer" as only Melba can. Few numbers on the program were rather few and the assisting artists took up a good part of the program. Mr. Axel Simonson, the assisting artist, well known cellist of Los Angeles, who played the Prayer from the Jewels of the Madonna, "Scherzo" by Kreisler and Copper's "Hungarian Rhapsodie" portrayed great technical ability. The other assisting artists, Stella Power, pupil of Melba, sang "Una Poco Fa" from "The Barber of Seville" with a high coloratura voice.

Constance Balfour gave a farewell recital here in the music room of the Bryson Apartments, Friday evening, April 15th, before starting for the East to fulfill several concert engagements. En route she is to give several recitals in the different principal cities traversed. The attractive numbers on the program were the "Le Galie Madrilene" by Perrennet, "Jeunesse" by Katharine Barry. These numbers were rendered with a true charm, showing Mme. Balfour at her best. The "I was a Bird" number was rendered with a delicate coloratura effect. Mme. Balfour's voice grows more and more she sings the more one wants to hear her. In the Amy Woodford-Finden's setting of the Indian Love Lyrics, Mme. Balfour was assisted by cello obligato played by Robert Alter, who also gave a group of solos. Evelyn Harrison was at the piano throughout the evening.

At Trinity Auditorium, April 9th, the San Francisco Chamber Music Society gave a concert unequalled, from an artistic and musical point of view, in Los Angeles this season. I consider this organization the best in California and for temperament, ensemble and shading this organization stands among the first in the land. There was a certain restful feeling right from the opening bars of the Dolmazy Quintet, which lasted through the entire performance. Classical music seemed to have taken on a new phase, and as rendered by this organization would even enthuse the layman. There is no doubt that the demand for this Chamber Society will be made more emphatic in time, and it will be an institution for them to give a regular yearly or yearly program here. The ensemble work of the organization is perfect. Individually each member is musician enough to let the other fellow do the talking when the other fellow has the talking to do, by that I meant, that in all the solo passages as they came from the different instruments, the accompanying instruments kept down so as not to cover up the solos. The first violinist, Louis Persinger, proved to be an exceptional player, but at times played a little "too sweet," if I may use that expression. The other artists so proved to be musicians of the first rank, especially when can be made of the cellist, Horace Britt, whose playing shone out with great brilliance, but never overshadowed the other instruments. Great interest was demonstrated in the Glazounov's "Novellettes." The quartet in C Major, Mozart, for flute and strings was a real Mozartian interpretation, and the mellow and soft tones brought out by the flute were exceptional and blended with the strings in a very artistic manner. The audience left with that satisfied feeling which comes after hearing something well done. More power to the San Francisco Chamber Music Society!

On Thursday evening, April 11, Cecil Fanning appeared at the Trinity Auditorium for the first time as an artist in the Philharmonic Course. Mr. Fanning sang here on several occasions as soloist with different singing societies and has become a great favorite. Mr. Fanning interpreted the different numbers on the program with keen understanding and vocal effect. He was recalled for encore at the end of each group. In the Scotch Ballad by Loewe he was heard to best advantage, portraying a certain dramatic ability. The program was made more interesting by resumés of the different numbers by Mr. Turpin, the accompanist. The other numbers that won great applause were the Indian Melody by Lieurance "By the Waters of the Minnetonka." The poems by Cecil Fanning were first



DOROTHY CHURCHILL HESS

Lyric Soprano, Who Will Give a Song Recital at the Colonial Ballroom of the St. Francis Hotel, Tuesday Evening, April 20

given in recitation, then sung. The music setting took away some of the significance of these poems, or perchance the reading of these poems by Mr. Fanning lent a certain charm to them without the musical setting. Possibly another hearing would have brought out the musical thought. The program was as follows: Battle Prayer (Traditional); Air from "Ernani" (Verdi); Cuckoo Song (Love's Labor Lost) (Dr. Arnel); Over Hill, Over Dale (Midsummer Night's Dream) (Thomas Cook); Nuit d'Etoiles (Debussy); O, Thou Billowy Harvest Field (Tolstoi) (Rachmaninoff); The Clock (by request) (Loewe); Edward (Percy's Reliques) (Loewe); Folk Songs—By the Waters of the Minnetonka (Indian) (Thurlow Lieurance); Two Sisters of Binnorie (Scotch) (Stanford); Swing Low, Sweet Chariot (Negro); (H. T. Burleigh); The Last Word (English) (C. E. Bailey); There's a Bend in the Road, Fulfillment, (poems by Cecil Fanning) (first time); Always (Music by Lucile Crews) (Mrs. Chas. Marsh); Roses of Picardy (Hayden Wood); When the Boys Come Home (John Hay) (Oley Speaks).

ALICE MAYER'S PIANOFORTE RECITAL.

Exceptionally Talented and Skillful Young Pianist. Pupil of Pierre Bouilliet Scores Brilliant Artistic Triumph.

Scottish Rite Auditorium, having a seating capacity of more than sixteen hundred people, was crowded to the doors on Tuesday evening, April 9th, when Alice Mayer, the exceptionally talented and skillful young pianist pupil of Pierre Bouilliet, gave a pianoforte recital. The Pacific Coast Musical Review has already published reviews of this brilliant young artist, but on this occasion she even surpassed all the efforts of her previous appearances. The program included Beethoven's Sonata Appassionata, op. 57; Nocturne F minor, op. 55 (Chopin); Grand Valse A flat, op. 42 (Chopin); Liebestraum (Dream of Love) (Liszt); Tarantella d'après la Muette de Portici (Auber-Liszt); Concerto G minor (Saint-Saens), orchestral accompaniment on the second piano played by Pierre Bouilliet.

We do not hesitate to assert that Miss Mayer has improved, or let us say progressed, remarkably since the last time we heard her. She has gained in breadth of conception and assurance. That she is a natural born pianist can not be questioned, and she possesses that inherent talent that inspires her to interpret the works of the masters in a manner bringing out the innermost poetic sentiment. She bears herself like a professional. That is to say she seems to impress her audiences with absolute confidence in her efficiency, and when she begins a composition no one is in the least afraid that she is not able to cope with the utmost difficulties be they of an emotional or technical nature.

In addition to her natural assurance she possesses an unique insight into the meaning of the master's ideas. The Beethoven Sonata, for instance, was played with exceptional intelligence, bringing out the musicianly point in a manner that is absolutely astonishing in one so youthful in years and experience. Her Chopin interpretations exhale a certain poetry and delicacy that could not help but impress the more intelligent of her hearers to realize that a true pianist and musician was reading these works for them. Miss Mayer's touch is singularly limpid and graceful and her technical skill is smooth and fluent. She plays throughout with an ease and grace that only born artists are able to exhibit, and we do not hesitate for a moment to predict that she is heading for a decidedly brilliant career.

The huge audience was not hesitant in acknowledging Miss Mayer's talent by rewarding her with thunderous applause that frequently attained the dimensions of an ovation. And the floral tributes that were laid at her feet were so huge in numbers and magnificence as to satisfy the debutante of a great opera house. Surely, if one may take as criterion the enthusiasm of the audience, and the acknowledgement of expert musicians, Miss Alice Mayer scored one of the genuine hits of the season.

ALFRED METZGER.

CLARENCE EDDY'S OMAHA TRIUMPH.

Clarence Eddy, the distinguisher American organist, appeared in Omaha, Nebraska, on his annual concert tour and scored one of his tremendous artistic successes. There were fifteen hundred people in the audience who expressed their enthusiasm in no uncertain terms. The concert took place on March 24th, and the Omaha Bee on the following day published a tribute from the pen of its able music editor, Henrietta M. Rees, which is worthy of reprint in these columns:

Clarence Eddy, the great organist, charmed a large audience yesterday when he appeared in recital at the First Presbyterian Church for the benefit of the Red Cross fund for Nebraska base hospital, No. 49. Mr. Eddy has long held an enviable place in the foremost rank of present-day organists, and the unexpected privilege of hearing him proved a rare treat for all those attending.

Mr. Eddy is a big organist both in technique and musicianship and he plays with a freedom and abandon few organists acquire. He is a master in the use of the swell pedal and in the art of registration, constantly employing novel and beautiful combinations of tone with telling effect. His interpretations are artistic and always suitable to the character of the number. He has a fluency of both hand and pedal technic which serve him in good stead in the excellently representative program with which he favored the listeners.

Many antiphonal contrasts were brought out in the "Prelude and Fugue" in D major by Bach, with which he opened the program. Widely different was the "Vision Fugitive" by Frederick Stevenson, which followed, with its varied use of the solo stops. Different effects were found in the happy and brilliant "Concert Caprice" by George E. Turner. "Clair de Lune," ultra modern in harmonic design and its use of the whole tone scale was true to its name in its almost iridescent beauty. Other big numbers were the "Sonata Chromatica" by Pedro A. Yon, one of the most interesting organ numbers we have heard for some time, with its spirited Allegro, its beautiful Adagio and tremendous Fantasia e fuga at the close, and "Variations de Concert" by Joseph Bonnet, the great French organist. "Russian Boatman's Song," arranged from the folksong by Mr. Eddy, was given a picturesque and effective interpretation, its haunting melody singing over and above the representative play of the oars in the accompaniment. Like clusters of dew drops were the silvery notes of the dainty "Scherzo" by Bossi, under Mr. Eddy's registration and a unique use of the harp was found in "Evening Rest" by Hollins. A new patriotic march by J. Frank Frysinger closed the program.

Buy A Liberty Bond

Buy A Liberty Bond

ELMAN'S FINAL CONCERT TOMORROW.

Mischa Elman, greater than ever matured in his profession, with a tone and technical equipment that is remarkable in its scope, will give his second and last recital for this season at the Columbia Theatre tomorrow (Sunday) afternoon starting at 2:30. The great artist will play a program of irresistible charm, culled from the finest works in his vast repertoire. First he will play the delightful old Nardini concerto in E minor, which has been arranged by Hauser, a work of the old school and enhanced with the delicacy of the Italian masters. Saint-Saens famous concerto in B minor will come next, and, in striking contrast to the Nardini composition, Elman will give this modern work of the French master.

Then come two Scarlatti numbers, specially arranged for Elman by the young London composer, Julius Harrison, a "Pastorale," and a "Capriccio." Memories of his Chopin playing last Sunday, when his big audience sat entranced at the beauties coming from Elman's violin will be duplicated when he plays another Chopin nocturne tomorrow, the one in D major, arranged for the violin by Wilhelmj. The "Turkish March" from Beethoven's "Rains of Athens" comes next. This arrangement has been made by Leopold Auer, Elman's veteran teacher, who is now visiting America for the first time. The final number will be the "Gypsy Dance" (Zigeunerweisen) of Sarasate, in which Elman's great technical skill will be displayed in all its glory. Philip Gordon, the splendid pianist, whose success last week renewed his position as a San Francisco favorite, will again preside at the piano.

The tickets for this concert may be purchased at Sherman, Clay & Co.'s, Kohler & Chase's or at the theatre, and on Sunday the ticket office of the theatre is kept open from 10 o'clock continuously until concert time.

TINA LERNER PLAYING IN VAUDEVILLE.

Tina Lerner, as no doubt most of our readers are already aware of, has joined the fine array of distinguished artists who have entered the vaudeville field, and who thereby are really doing more toward educating the masses to enjoy fine music than all the talk about how to do this printed in all the papers in the world. And, by the way, Miss Lerner is receiving the highest salary ever paid any instrumentalist in vaudeville. Of her Chicago appearances the principal papers had this to say:

Edward C. Moore, Chicago Journal.—The audience liked her (Miss Lerner) and liked her music. Being an intelligent person, she did not commit the unforgivable error of trying to play down to her audience. On the contrary, she played up to it industriously and energetically, and won her reward by so doing. There was the same combination of gentle dignity and matter of fact simplicity in her demeanor as she had in Orchestra Hall. Without losing any time she sat down at the piano and played a concert waltz which was new to me, following it by Liszt's Campanella. Having a sensitive instinct for knowing when she had enough, she stopped there and left the stage. The audience wanted more, and she acknowledged applause after the concert and not the vaudeville manner. Instead of waiting barely out of sight in the wings, so that bows could be made frequently, she seemed unwilling to return at all. Those who are practiced in the vaudeville technique could have taken at least eight bows in the time that it took her to return one. Finally she played Chopin's Ecossaises.

Henrietta Weber in the Chicago Examiner.—Tina Lerner, the lovely Russian pianiste, is playing at the Palace this week, and making a decided hit. She has no "act" of any sort, but simply comes out and gives us some of her brilliant repertoire. She is always an unusual picture, which is an element of additional interest in her favor, and the audience accorded her even more hearty appreciation than she was wont to receive in the concert hall. She added the Chopin Ecossaises and the Butterfly Etude as encores.

Chicago Variety.—Tina Lerner, the brilliant Russian pianiste, made her first appearance here (in vaudeville), and with two wonderful numbers and superb bit for an encore completely captured her audience. Before a plain velvet drop, in a plain black gown, on a plain, huge piano, with no tricks or affectations, Miss Lerner did her act and won. She came out unostentatiously and went out unostentatiously, but her playing was so great that the house called her until she was forced to come back and do a little more. She came out with rather reluctant steps, in great contrast to the average, and was given an ovation in gratitude. She didn't smile once during her act; she didn't say a word; there were no announcements made, no placards to tell what she was playing; nine-tenths of the house didn't know what she was playing—the pieces were not typical concert or vaudeville numbers. But they knew how she was playing. And they demonstrated that in the best language of an audience—with continued and most enthusiastic applause.

MME. MELBA IN SAN FRANCISCO.

Mme. Nellie Melba, the distinguished coloratura soprano, was due to arrive in San Francisco last evening, Friday, having motored up here from Bakersfield yesterday. Mme. Melba, who is known to and admired by the whole world, has been giving many recitals throughout the United States, following her triumphs this winter with the Chicago Opera Association in Chi-

cago, New York, Boston and other cities. The Pacific Northwest and Southern California have recently been favored with and regaled by the sublime Melba art and the great diva is to be heard in recital in Sao Jose on Monday evening next, April 22nd, and at Sacramento on the 25th of this month. It certainly is to be hoped that Mme. Melba may be heard on this trip in San Francisco where she has a legion of friends and admirers who would welcome her with joy.

As the Pacific Coast Musical Review recently announced, Mme. Melba has been made a Dame Commander of the British Empire by King George, a decoration and honor richly deserved. The King has conferred this coveted decoration in recognition of the celebrated singer's tireless efforts in behalf of war sufferers and the Red Cross for which she has raised through her art nearly \$400,000.

Mme. Melba has taken a beautiful home at Santa Barbara, Cal., for the months of May and June, and will go to Australia in July for a visit to her home in Melbourne.

CLARENCE EDDY'S FINE EASTER SERVICES.

Distinguished American Organist Gives Two Excellent Programs of Special Easter Music in Oakland.

Immediately following his return from his annual transcontinental tour Clarence Eddy, the celebrated American organist presided over two splendid Easter musical services at the First Presbyterian Church in Oakland, where he is choir director and organist. The chorus choir consists of forty voices and the soloists are: Mrs. Zilpha R. Jenkins, soprano; Miss Amy Holman, contralto; Maurice Anger, tenor, and John F. Jones, bass. The two excellent programs presented on this occasion were as follows:

Morning Service—At eleven o'clock—Organ prelude—Resurrection Morn (Edward F. Johnston); Easter Anthem—Why Seek Ye the Living Among the Dead (F. Peck), chorus and bass solo; Easter Anthem—When the Sabbath Was Past (Myles B. Foster), quartette, chorus and soprano solo; Offertory—(organ) Easter Bells (Alphonse Mailly), song—An Easter Hymn (Frank Bridge), contralto solo; organ postlude—Festal Postlude (Oscar E. Schminke). Evening Service—At seven-thirty o'clock—Organ prelude Christ Is Risen (Creste Ravanello); offertory—(organ) In Paradise (Theodore Dubois); song (selected), Private George W. Smith, U. S. Army; The Resurrection and Ascension, Part Two, from Gounod's Redemption in Seven Parts, for solo voices and chorus, by Clarence Eddy, organist, and chorus of 40 voices; organ postlude—Hallelujah Chorus (Handel), (from the Messiah).

MR. AND MRS. ALFRED HERTZ IN NEW YORK.

Mr. and Mrs. Alfred Hertz are having a splendid time in New York, and are being feted in such a manner that they have hardly any time to themselves. They are attending the opera, theatres, concerts and have enough social invitations ahead to last them for three weeks at a time. Nevertheless they have become so fond of the West that notwithstanding all these attentions they long to be home again.

THE MINETTI QUARTET SCORES SUCCESS.

Those in charge of the Municipal Organ recitals did wisely when they decided to add special features to these events. As it was evident that the organ recitals alone could not attract any audiences someone had the happy inspiration that possibly soloists, or other feature attractions, might do what the organ recitals alone could not do, and so it was decided to have special attractions. It has been proven that these features have drawn several thousand more people to the Civic Auditorium on Sunday afternoons than Mr. Lemare could himself, and still the latter is featured principally as the stellar attraction, while the added attractions are really drawing the crowds.

Last Sunday afternoon it was the Minetti Quartet that was used to draw additional crowds, and from the appearance of the door sales that organization proved to possess considerable drawing powers. Notwithstanding the fact that the Civic Auditorium is rather a huge place to bring out the advantages of a chamber music quartet the audience received that organization enthusiastically and, after the conclusion of their part of the program, they were called out time and time again, and were obliged to bow their acknowledgements repeatedly. Judging from the ovation accorded them they scored a decided hit. Giulio Minetti and his associates have every reason to feel proud of their success.

MME. PETSCHNIKOFF TO GIVE CONCERT.

Mme. Lili Petschnikoff, the internationally known American violinist, will give a concert at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, May 2nd. She has prepared a program of unusual artistic merit and, being an artist of the first rank, as will be remembered from her appearances a few years ago at the University of California, she should attract large audiences. Mme. Petschnikoff will have the assistance of Gyula Ormay, the brilliant pianist and accompanist and this fact also should contribute greatly toward arousing the interest of our music lovers. Tickets will be \$2, \$1.50 and \$1 (with 10% war tax to be added) and are now for sale at Sherman, Clay & Co. The concert will be under the direction of Miss E. Beronio.

Mr. Francis Stuart of New York
Teacher of Singing

In San Francisco from April 7 to October 1, 1918. Personal address, Hotel Fairmont, New York City, from October 1st. Permanent studio address, Carnegie Hall.

DAVID BISPHAM

Instruction in Singing and Dramatic Recitation
Opera, Concerts and Recitals

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44 West 44th Street, New York



Farwell Concert Wonderfull Program

Columbia Theatre, Tomorrow, Sun. Afternoon

Nardini and Saint-Saens Concertos; Scarlatti; Chopin; Beethoven; Sarasate

Tickets, \$2.00, \$1.50 and \$1.00, at Sherman, Clay & Co., Kohler & Chase, and Theatre. Steinway piano used.

PAULIST CHORISTERS

(World's Greatest Choir)
100 Men and Boys

Father Wm. J. Finn
Conductor

Aiding Stricken France

Exposition Auditorium
Sunday, May 26

Tickets 50c, \$1, \$1.50, \$2—War tax 10c extra. On sale now at Sherman, Clay & Co's and Kohler & Chase's. Management, Frank W. Healy.

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GALLI-CURCI

Coloratura Soprano

EXPOSITION AUDITORIUM

Sunday, May 12

2:30 P. M.

BUY TICKETS NOW
at Sherman, Clay & Co's and Kohler & Chase's—
\$2.50, \$1.50, \$1. (75c tickets all sold.)

Lili Petschnikoff

Internationally Known American Violinist

Gyula Ormay at the Piano

THURSDAY EVENING, MAY SECOND
AT EIGHT-THIRTY O'CLOCK

Colonial Ballroom, Hotel St. Francis

Tickets 2.00, \$1.50 and \$1.00
War Tax—20c, 15c, 10c.

Advance Sale, by Mail: Miss Beronio

2240 Broderick Street, San Francisco
Upon receipt of check, including War Tax and self-addressed and stamped envelope, tickets will be mailed. ON SALE: SHERMAN, CLAY & CO.

Alice Gentle

Leading Mezzo Soprano, Metropolitan Opera Company

Available for Pacific Coast Dates During May. Exclusive Management, Haensel & Jones, Aeolian Hall, New York.

MUSIC OF LOCAL COMPOSERS

(Continue from page 1, column 4.)

Joast. His accompaniments breathed the essence of pianistic skill. The songs were not only melodic and poetic, but they have been written to splendid words and are just long enough to express their meaning and then stop—an art that is unique and possessed by but few compositions. Miss Heath was in fine voice and succeeded in interpreting Mr. Sabin's songs in a manner to bring out their inherent beauty and force.

Mrs. Marie Partridge Price sang in a clear soprano voice three songs by Joseph George Jacobson entitled *Passing Out of the Shadow*, *Melancholy* and *I Love*. The first two, as may be gathered from their titles are rather sombre in character, and do not exactly suit a voice of Mrs. Price's brilliant soprano quality. Furthermore they are written in a somewhat hyper-modern style, emphasizing their sombre atmosphere. It almost seemed as if this sombreness was transmitted to the love song, too, for it did not possess that buoyancy we usually hear in songs of love. Technically the three works have been skillfully compiled, and no doubt Mr. Jacobson has a reason for his sombreness, even if it were only the fact that he wishes to be different from anyone else. Mrs. Price sang with that intelligence which forms such an excellent part of her vocal efficiency. Mr. Jacobson accompanied both works exquisitely.

Among the best offerings of the evening were the duets by H. B. Pasmore, entitled: *We Drifted Idly*, *Oh That We Two Were Maying* and *At First Sight*. Mr. Pasmore is most versatile in his expression. Everyone of these three songs were written in a distinct and characteristic mood. There were romance and poetry in the first two and humor in the last. And Mr. Pasmore is musically enough to invest the music of these works with the sentiment expressed in the words. He is an ingenious composer who never fails to have his little quiet laugh when the occasion affords him the opportunity. Mr. Pasmore, together with Mrs. George H. Coolidge, sang these duets most convincingly and brought out the very essence of their musical atmosphere.

We were sorry to have missed President George Kruger's introductory remarks which no doubt were as usual most interesting, and also the solos and compositions of Pierre Douillet's than whom there is no more thorough musician among us. We understand—and of course we tell this in the strictest confidence, relying on our readers not to tell anyone else—that our good friend Douillet is a little bit too conscientious, and for this reason addicted to being somewhat nervous. And yet whenever we have heard Mr. Douillet play we could not find any flaw. The compositions he was to have played included: (a) *Pensee Fugitive* (b) *Spinning Song*, (c) *Valse Caprice*, (d) *The Fountain*, (e) *Gavotte a l'antique*. Why not have Miss Mayer play these works some time? We are really anxious to hear them, having heard some of Mr. Douillet's compositions before.

OPERA TENOR AT AUDITORIUM.

As a timely number for this delightful season of the year, Mendelssohn's refreshing and melodious "Spring Song" will be one of Organist Edwin H. Lemare's selections at his recital at the Exposition Auditorium this Sunday afternoon at three o'clock. This is the best known of the composer's "Songs Without Words," and it finds wonderful expression on the organ. The Toccata in G by Duhois will open the program and Wagner's tremendous overture to "Tannhäuser," which tells of regeneration through suffering and victory through painful strivings of the soul to realize its mission, will be the concluding number. The simple and beautiful Lullaby by Ethelbert Nevin, revered among American composers, and the Farewell and Duet from "The Trumpeter of Säckingen," by Hofmann, will complete the organist's programmed selections and he will give one of his inimitable improvisations on a theme sent up from the audience.

The vocalist of the afternoon will be Senor Manuel Romero Malpica, baritone of the San Francisco Grand Opera Company, and known as the "Tita Ruffo of Mexico." His remarkable voice will be heard to splendid advantage in the "Vision Fugitive" from Massenet's "Herodiade" and the always welcome "Toreador Song" from "Carmen." Senor Malpica will be accompanied by Senor Eduardo Diaz, also of the local opera company. Enlisted men are always admitted free to the Lemare recitals.

THE ITALIAN OPERA SEASON.

Giuseppe Maura, a Tenor of Exceptional Merit Will Be Among the Principal Features Next Week.

Giuseppe Maura, a very talented tenor, new to this city, but with a big artistic reputation, has enabled him to promise to his patrons some new and very important (musically speaking) revivals for the coming week. Thursday will witness the presentation of "Othello." To be able to present this opera, a tenor endowed with very high dramatic talent was required, but with Signor Maura in the title role, the public can expect a perfect representation of Shakespeare's great drama as set to music by Italy's most prolific author, Giuseppe Verdi. The second novelty of the week will be "Lucia di Lammermoor" with Lina Reggiani in the title role. The appearance of this matchless singer in a role made famous by so many great stars, not forgetting the sensation of the year "Galli-Curci" ought to prove of great interest to musically inclined people, for with the reputation acquired by this artist on a former appearance in San Francisco, she will this time uphold it. Needless to say, that the well known "Sextette" will be one of the big features of the offering, and one well worth hearing. On Tuesday "Aida" will be repeated, but with G. Mauro as "Rhadames." Saturday night will witness another very interesting program, "Cavalleria Rusticana" with Ishmael Magnana as "Turridu" and "Pagliacci" with Mauro in the title role. Sunday, April 28th, "Othello."

DOROTHY HESS CONCERT.

A very interesting song recital is promised by Dorothy Churchill Hess, lyric soprano, at the Colonial Ballroom of the St. Francis Hotel, Tuesday evening, April 30th. After studying in San Francisco under eminent instructors, Mrs. Hess, then Dorothy Churchill, went to Paris, where she studied under Mme. Regina de Sales and Miss Bessie Bowie. She made a special study of musical diction in France and Italy and then took a course with Miss Clara Munger, one of the most famous old school teachers in Boston, of whom Philip Hale writes that she is the greatest teacher now living. Her range extends from F above high C down to G below C in the middle register, a very unusual compass. Her coloratura work comes easily, the volume of her voice is not great but she has a good carrying quality, with clear pianissimo tones and a good legato. Her songs will include groups of French, Italian and English works, as well as "The Query," by Dorothy Crawford, the rising young San Francisco composer who is making a name for herself in New York. Mrs. Hess will be accompanied by Miss Marian Provost, a sympathetic and intelligent young pianist, and society is taking a keen interest in the recital. Seats may be obtained at Sherman, Clay & Co.'s and at the St. Francis Hotel.

GALLI-CURCI.

While the sale of tickets for the concert of Galli-Curci at the Exposition Auditorium on Sunday afternoon, May 12th, at 2:30 o'clock, under the local direction of Frank W. Healy, is progressing very satisfactorily and there is every indication that hers will be a record making audience, there are still thousands of good seats to be had at from \$1 to \$2.50. The supply of 75c tickets has been exhausted. The ticket sales are being held at the box offices of Sherman, Clay & Co. and Kohler & Chase.

Madame Galli-Curci is now on her transcontinental tour and everywhere she is the recipient of vociferous demonstrations and great enthusiasm and appreciation for every number on her programs. The critic of a Chicago newspaper, where she recently gave a recital, wrote of her: "Unlike most famous people, Galli-Curci came here a year ago unheralded and her phenomenal success was sheerly on merit; there was no pull, nor powerful influence, no fake device nor camouflage. Galli-Curci won out a year and a half ago before an operatic audience. Today she stands unrivaled in the world of song, for she has steadily progressed and where at the first introduction to the Chicago public she was merely a great coloratura singer, she now can hold her own in the most difficult field of all, against all comers, for she is mistress of the art of song recital."

TO RAISE OR NOT TO RAISE.

Frederick Schiller Wants to Have His Salary Doubled at a Time When Every-one Is Economizing.

The Pacific Coast Musical Review does not belong to those people who in a moment of passion would persecute people and commit exactly those crimes against humanity which they depise so justly in their enemies. However, we do believe that anyone earning a salary from a municipality, state or nation should be a full-fledged citizen and not a "might-have-been" citizen. The following article that appeared in the San Francisco Examiner of last Thursday, April 18th, is interesting from several angles:

Members of the Board of Supervisors anticipate an unusual session of that body at its coming meeting on Monday. Supervisor Hayden's threatened ordinance to discharge all alien enemies in the employ of the city created a stir in municipal circles yesterday that only ceased with the closing of the offices. The proposal to double the salary of Frederick Schiller, leader of the Municipal Orchestra, from \$100 to \$200 a concert also threatens to call into question the right of a Board of Supervisors to employ musicians and to fix the amount of salary without reference to the board as a whole.

Hayden remained mum as a sphinx yesterday and allowed his fellow members on the auditorium committee to explain their action of recommending the increase of the orchestra leaders pay as best they could. Supervisor Edward I. Wolfe expressed great surprise when he learned that Schiller's employment had been made without reference to the board as a whole.

"I think I can say as one member of the board that we can promise a very interesting session next Monday. If a committee of the Board of Supervisors has the right to employ a musician, go into the venture of giving concerts and fix the compensation of the leader without any reference to the entire body, I want to get onto that committee. Believe me, we will have an understanding when the question comes up."

Supervisor Richard Welch, as one of those who voted to increase Schiller's pay said: "I voted to increase the pay because

I was told that Mr. Schiller refused to go on with concerts at a salary of \$100 a concert."

Supervisor Joseph Mulvihill said: "I am against all alien enemies. I, however, want to hear what Schiller has to say for himself."

Supervisor J. D. Hynes said: "You can get plenty of good leaders to do the work for less than Schiller received before he secured the raise. I would have nothing to do with the Auditorium Committee as it was formerly organized, because I found the whole thing had been fixed to put Schiller into the place and that I would have nothing to say about it."

Regarding his citizenship Schiller made the explanation yesterday that he had taken out his first papers, but that the entry of America into the war prevented him from completing his naturalization.

PACIFIC MUSICAL SOCIETY.

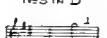
On Wednesday afternoon, April 10th, the Pacific Musical Society gave one of its most delightful programs of the season. The opening number consisted of a Trio op. 21 by Dvorak, interpreted by Carrie Goebel Weston, violin, Marian Prevost piano, and Dorothy Pasmore, cello. These three artists interpreted this beautiful work in a manner that earned them the enthusiastic approval of their large audience. Their tone was smooth, clean and well balanced and their interpretation uniformly musicianly and intelligent. Dorothy Pasmore and Mary Sherwood played a Suite for two cellos by Popper, without accompaniment, in a manner that stamped both as artists of fine accomplishments and ensemble players of a skill and artistry worthy of the heartiest commendation. Sarah Unna, a pianist of exceptional talent and skill contributed greatly to the enjoyment of the event, and Adora Netterville, a mezzo contralto, who possesses a beautiful voice which she uses with excellent judgment, also added to the delight of the audience. Florence Hyde played the accompaniments in a manner that justifies her reputation as one of the best equipped pianists in this city.

THE PHENOMENAL ARTISTIC BALLAD SUCCESS

No. 1 in Bb

No. 2 in C

No. 3 in D



ROSES OF PICARDY

SONG

Words by
FRED E. WEATHERLYMusic by
HAYDN WOOD

pp Slowly

"Ro - ses are this - ing in Pi - car - dy, in the hush of the sil - ver

Slowly.

few, Ro - ses are flow - ing in Pi - car - dy, but there's

new - er a rose like you! And the ro - ses will die with the

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

fades.

VIDE PRESS—Nothing but the the Merits of the Song can explain its Extraordinary Success.

You can obtain a copy of this song from your music dealer.

Price 40 Cents, Net Cash

Sherman, Clay & Co. report a steadily growing demand on the Pacific Coast for "Roses of Picardy," which is having a tremendous vogue in England, where it is said to be the legitimate successor to Lohr's "The Little Grey Home in the West." "Roses of Picardy" is published by Chappell & Co., Ltd., of London, New York, Toronto and Melbourne.

Minor Notes

By HERBERT I. BENNETT

Similar to Carlos Troyer, the composer of the Zuni Indian Songs, Joseph George Jacobson, the well known San Francisco pedagogue, composer and writer, alternated his studies with wanderings over the earth's surface. Mr. Jacobson has toured in South Africa, South America and the West Indies and has visited many places off the beaten track. While in the Guianas of South America Mr. Jacobson penetrated the jungle, where he lived for many months among the savages, whose music and manners he studied with great pleasure and interest. On one of these trips up the Marowynne river forming the boundary line between Dutch and French Guiana, Mr. Jacobson arrived at the I'ka country governed by a queen called "Sabi a Sani," which translated freely into English means "she knows a thing or two," and "she did, too," declares the San Francisco musician. Here, he was informed by the natives, that they possessed something that had a voice of heaven and which was worshipped by the tribe. On investigating matters, to his great surprise, Mr. Jacobson discovered that the wonderful little object "that had a voice of heaven" was none other than a little harmonium purchased by some of the tribe years before at one of the coast towns in exchange for gold which the I'kas wash out of the creeks. Just how they had managed to bring this instrument 150 miles up the river into the jungle was a puzzle. Mr. Jacobson saw at once a fine opportunity to put himself into the good graces of the tribe, so he told the savage natives that he would make the celestial thing speak. Accordingly, during the afternoon several hundred men and women gathered in front of the royal hut, and with much ceremony, Mr. Jacobson sat down to play. He performed some Folksongs and Chopin, and then bravely took his life into his own hands and fingers by venturing a little of Bach. Think of assuming such a risk among a band of savages! After that who will dare accuse our friend Jacobson of San Francisco of being a coward? Now, to continue with the narrative, Mr. Jacobson well exclaims, "What a situation! One hundred and eighty miles from any trace of civilization among black savages playing Bach on a little harmonium! The audience was extremely appreciative (more than can be said for many civilized audiences during renditions of Bach) and kept perfectly quiet, behaving better than many white assemblages at concerts. They looked upon me as a half-god and brought me many presents for making the heavenly thing speak such a wonderful language." It is indeed some feat to be regarded as even half a god (after playing Bach on a harmonium) and escape with a whole body from a tribe of dusky jungle savages governed by a queen who "Knows a thing or two."

Arthur M. Abell, for many years the Berlin representative and correspondent of the Musical Courier, of New York, celebrated his fiftieth birthday on April 6th. Mr. Abell is now in New York, having returned from Europe recently. He is one of the best known and best liked men in musical journalism, is a clear and forceful writer and a fine critic.

Amelita Galli-Curci, the much talked about prima donna of today, had to give up four Eastern recital dates of late owing to trouble with her teeth which needed immediate treatment. She has resumed her triumphant tour and will be heard at the San Francisco Exposition Auditorium on Sunday afternoon, May 12th, as announced.

How strange it is to hear and see some musical students enthuse and rhapsodize over the advantages of going to New York for study, concert, recital and opera attendance, etc. It is strange because many of these young musicians who are thus affected, fail miserably to attend recitals in their home cities by visiting artists. And then they will sit up and tell you about the opportunities that New York offers in this line. If such people absent themselves from home-given concerts and recitals by the very same artists who appear in New York, why then so much ado over Gotham's advantages? Perhaps they think that the New York "atmosphere" will develop "the habit" to patronize the sort of "advantages" that they fail to avail themselves

of at home, where the local manager is doing his very best to bring to the place the leading artists who constitute solidly established attractions in New York. Why not, while still studying at home with a teacher who probably is as good as can be found for your needs anywhere—why not, let it be asked, make it a point to hear these visiting artists and thereby help the hard worked local impresario, and incidentally help in the good business of making your community a better musical field, not overlooking the instruction and entertainment involved? If you fail to do your individual part in supporting great artists appearing in your home city, the chances are very much against your doing any better in New York. Here is some food for thought.

Denver has a municipal organ that is said to have cost \$80,000. It was dedicated in the Civic Auditorium a few days ago in the presence of about ten thousand people. Clarence Reynolds is the city organist of Denver, and he is to draw a salary of \$7,000 a year. Mr. Reynolds comes from Philadelphia, and for the past several years has been official organist at the big auditorium in Ocean Grove, N. J.

This department has been asked by several vocalists to interpret the following instructions at the beginning of the captivating new song, *Roses of Picardy*, music by Haydn Wood, words by Fred E. Weatherly: "Brightly" (almost two beats in a bar). The writer has carefully pondered the bracketed "Almost two beats in a bar" but could arrive at no satisfactory solution of the seeming riddle until Mrs. John Wharry Lewis, the popular dramatic soprano, came into these offices the other day, and after a moment of solid feminine reasoning, she just shrugged her shoulders and settled the question thusly: "Almost two beats in a bar beats us too." That ends it, and now the compiler of this department wishes to thank Mrs. Lewis, who, by the way, arouses mountainous enthusiasm every time she makes solo appearances at the American Theatre, of Oakland, one of the best motion picture houses on the coast, and here it is that her gifted husband, John Wharry Lewis, violinist and conductor, draws a large music-loving public by the high character of his orchestra and the music that is dispensed under his baton. The American Theatre is under the progressive management of Rex Midgley, who recognizes the value of good music in his house at the junction of San Pablo avenue, Clay and Seventeenth streets, Oakland.

Apropos of the above paragraph, the new song *Roses of Picardy*, is the legitimate successor in England to Herman Lohr's *The Little Grey Home in the West*. It is entering upon a big career of popularity in America, too, and its publishers, Chappell & Co., Ltd., of New York, London, Toronto and Melbourne, are happy over the rapidity with which *Roses of Picardy* is taking hold in this country right now. Says the eminent composer and critic, Clarence Lucas, writing of *Roses of Picardy*: "Nothing but the merits of the song can explain its extraordinary success."

Says the Chicago Music Trade Indicator: "The man who quits advertising during the war is likely to wake up the day after peace is signed and wonder why everybody has forgotten him." It is not at all out of order to add to the foregoing lines that "a word to the wise is sufficient."

The Chicago Music Trade Indicator also has the following item of interest in its issue of April 6th: "George Q. Chase, of Kohler & Chase, San Francisco, is in New York for a long visit. He arrived last week. Mr. Chase says that the player-piano business on the coast is now greater than ever. As is generally known, Mr. Chase is also interested in the Soloelle Company, and is much pleased with the progress of this business all over the country."

STELLA POWER SAILS TO AUSTRALIA.

Mme. Melba's Remarkable Pupil and Protégé Wins Laurels in the East and West.

After winning coveted laurels in Boston, Philadelphia, Brooklyn, Toronto, Los Angeles, Portland, Ore., and other cities during the past four months, Stella Power, the remarkable young Australian coloratura soprano, pupil and protégé of the great Mme. Nellie Melba, is now on the broad Pacific ocean on her way home to Melbourne, having sailed this week.

Miss Power arrived in San Francisco last December, since which she has won a succession of triumphs before a large public of this country, and she is going home with a feeling of great happiness and satisfaction over all that has come to her on her first visit to America, which she hopes soon to see again on professional tours. Miss Power has appeared on many of Mme. Melba's recital programs this season as assisting artist, also with Mischa Elman and Eugene Ysaye, the net result being a train of marked successes before some of the finest audiences of leading cities of the East and West.

The Stella Power voice is lovely, being full and resonant, superb in color and of excellent timbre. It is extremely pliable and responds to any demand put upon it by its charming and unaffected possessor, who right now is very near to her rightful place among celebrated coloratura sopranos unless all signs should fail. It is to be hoped that all San Franciscans may have the opportunity of enjoying Stella Power's art in the near future. The young lady has returned to Melbourne to do some hard work preparing for opera and building up her repertoire. Mme. Melba is justly proud of her gifted pupil whose voice she considers one of the finest coloraturas it has ever been her privilege to encounter,

and that is why Nellie Melba is enthusiastic about Stella Power and is glad to have her appear as her assisting artist.

Miss Power has made several records for the Edison Phonograph Company, which records soon will be placed upon the market. The Edison people will have her give some tone-test recitals in which she will sing with the record and then stop and let the record of her reproduced vocalism continue, thus showing how difficult it is to tell where the original voice and the reproduction separate in the test. The Australians will have an early opportunity to listen to these Edison tone-tests of Stella Power, who will appear in person at such exhibitions.

Miss Power contemplates appearing in numerous concerts at Melbourne and other Australian cities prior to returning to America where more laurels await her. This charming young and wonderfully gifted artist has won many conquests before the most critical audiences of the United States and Canada since she arrived in this country last December, when at the request of Mme. Melba, sang privately for several San Franciscans, including Mr. and Mrs. Alfred Hertz, Mr. and Mrs. Herbert I. Bennett, Elias M. Hecht (who kindly gave the use of his studio in the Kohler & Chase Building for this splendid recital), Alfred Metzger, A. W. Widenham and Mrs. Robert Hughes, who played Miss Power's intricate accompaniments *prima vista*. Before Stella Power had sung many measures, the San Francisco Symphony Orchestra conductor and the other critical auditors realized that a very fine artist was in their midst, a fact quickly established and substantiated a few weeks later when she won quick recognition in the East in association with Mme. Melba, Eugene Ysaye and Mischa Elman. Musical Melbourne is going to welcome its fair daughter with open arms on her homecoming, as she has more than fulfilled expectations of her legion of admirers in the Antipodes who were confident that Stella Power would bring honor and credit to Melbourne, the native city and home of her famous teacher and friend, Mme. Nellie Melba. The young lady has "made good" in America, and her success hasn't spoiled her in the least. She is a natural, enthusiastic, decidedly attractive and delightful girl whose voice and art are God-given.

Accompanying Miss Power as traveling companion, and who remained with her until she sailed away, was Miss Freda Sternberg, private secretary to Mme. Melba. Miss Sternberg is a very bright and accomplished young lady, a newspaper writer and critic and devoted to Mme. Melba, with whom she has been associated for several years. Miss Sternberg joined the great diva in San Francisco this week.

SUZANNE PASMORE-BROOKS PRESENTS PUPIL.

Suzanne Pasmore-Brooks, the well known concert pianist, and the pianist of the famous Pasmore Trio, presented her pupil, Eva Mary Walker, in a piano recital, assisted by Mrs. Arthur Earl Hackett, soprano, at the Pasmore Music Studios, 1470 Washington street, on Friday evening, April 12th. The program was an unusually intelligent one musically and was interpreted with an artistry and technical skill that reflected creditably both on the artists and the teachers who trained them. Miss Walker is an unusually skilled pianist, both as soloist and accompanist, and her artistry reveals itself in an exceptionally apt mode of expression, and a fluency of technical ability that is simply delightful to witness. Mrs. Hackett is the possessor of a big, round soprano voice of splendid timbre and fine mellowness which is used with excellent judgment both as to emotional and technical phases of the art.

The following well chosen program was interpreted in a manner that inspired the large audience to frequent outbursts of honest appreciation: Sonata G Major (Mozart), Second Piano Part (Grieg), Miss Walker and Mrs. Pasmore-Brooks; Down in the Forest (Ronald), Sylvain (Sinding), A Little Bird Song (Phillips), Mrs. Hackett; Impromptu, Opus 90, No. 4 (Schubert), Aufschwung (Soaring) (Schumann), Autumn (Chaminade), Pierrette (Chaminade), Miss Walker; When the Roses Bloom (Reichardt), Good Night, Good Night Beloved (Nevin), Mrs. Hackett; Nocturne, Opus 19, No. 4 (Tschaiakowsky), Prelude, Opus 23, No. 1 (Chopin), Polonaise B Major (Paderewski), Miss Walker.

HARRY B. LOEB WITH ELMAN.

Harry Brunswick Loeb, musical critic of the New Orleans Item and a young journalist of rare attainments, is traveling with Mischa Elman as the violinist's guest. Mr. Loeb is seeing California for the first time on the present Elman tour and he is much impressed with this part of the United States. Mr. Loeb not alone is a musical critic of distinction and a delightful gentleman, but also a concert manager who has brought to New Orleans some of the best attractions during recent years. He was in San Francisco last week with Mischa Elman, and will be here again tomorrow (Sunday) with the fiddle virtuoso. Mr. Loeb's rare conversational powers and keen wit make him a treasured companion anywhere.

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ISRAEL SELIGMAN'S CONCERT.

The concert to be given by Israel Seligman, the brilliant Russian pianist, at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, May 1st, promises to be one of the most successful events of the season. All the boxes have already been sold and the advance sale of tickets has been unexpectedly large, even so early in the day. Mr. Seligman has selected an unusually attractive program for this occasion, and he fact that the same includes works by Brahms, Debussy, Cyril Scott, Chopin, Rameau-Godowsky, Scriabine, and Wagner-Liszt will no doubt induce many admirers of this able artist to attend this concert.

Mr. Seligman will be assisted at this event by Mrs. Eugene Elkus, one of San Francisco's most efficient vocalists. Those who have heard Mrs. Elkus before will be eager to again have the opportunity to hear her. Among a number of delightful songs Mrs. Elkus will also sing a composition by G. Minkowsky, the distinguished composer and vocal pedagogue. Tickets will be one dollar, and they are now for sale at Sherman, Clay & Co. and Kohler & Chase.

HILLMAN PUPILS MEET WITH SUCCESS.

The Saturday Afternoon Club of Stockton gave a concert for the Saturday Club of Sacramento in the latter's home city on Saturday afternoon, April 14th. The committee selected by the Stockton Club to host the soloists for this occasion from the active membership of the club agreed on singers who were all pupils of Jack Edward Hillman. They included Miss Marjorie Heffernan, Miss Hazel Ridenouer and Miss Daisy O'Brien. In addition to these soloists there was a quartet that sang several numbers and three out of the four ensemble singers were also pupils of Mr. Hillman's, namely, Miss Hazel Ridenouer, Mrs. Asa Clark and Mrs. John Muldowney. The fourth member of the quartet was Mrs. Blanchard of Stockton. Everyone of the numbers was enthusiastically received and the singers scored a genuine artistic triumph.

MME. M. E. VINCENT RECEIVES RECOGNITION.

Mme. M. E. Vincent, the distinguished vocal pedagogue, is in receipt of a letter from Paris speaking of her success enjoyed by Mrs. Brickell, the successful contralto, who is singing at the Paris Opera, and who is a pupil of Mme. Vincent's. In this letter the writer says among other interesting things: "While in Paris, I saw your pupil Mrs. Brickell. She is now singing beautifully and spoke with gratitude of what you have done for her voice. She is singing in opera in Paris."

Buy A Liberty Bond

A FINE INTERVIEW WITH HERTZ AND ZURO.

Redfern Mason Writes Interestingly About a Chat He Had With Two Distinguished Musicians well Known on the Pacific Coast.

(From the S. F. Examiner, Sunday, April 14, 1918.)

You can't walk three blocks along Broadway without running across a Californian, and every Californian you meet is a man homesick for the Coast. More than that, every one, man or woman, who has spent a few months in the Golden State is a Californian, by desire, though God Almighty may not have been so kind as to let him be born there.

There is Alfred Hertz, for instance. We lunched together at Voisin's, he, Mrs. Hertz, Josiah Zuro and I, and we were a sort of a California oasis in the wilderness of New York. Of course, we talked of the San Francisco Symphony, and Alfred beamed with satisfaction.

"One of the best things came last," said he. "We gave a performance in the Civic Auditorium. It was a 'full house'—you play poker, don't you?—Nay, it was a house full to overflowing. More than two thousand people tried to get in and there was no room for them."

"And how was the hall acoustically?" I asked.

"Oh, I dodged heavy things, with a preponderance of brass in them, and I fought shy of anything very fast. The hall is considerably improved since we gave the Ninth Symphony and, given a large audience, the result is satisfactory, though, of course, not ideal."

"It is an old song, I know," he continued, "but one has to insist on the truth many times before public opinion is stimulated to the point of action. But the fact is that San Francisco's great and crying need artistically is a music hall."

"Don't you think opera should come first?" asked Zuro.

"Opera must come, of course, and come it will. Nothing can stop it. But let us do one thing at a time and do it well. Now we have a symphony orchestra which the community can honestly be proud of. But it has no home. The consequence is that we are forced to give concerts in the afternoon. Now, the great majority of the people are at work in the afternoon. The leisure class, the society folk, know our work and appreciate it. But the great mass of the community can only hear us on Sunday afternoon, and then we have the heavenly California climate for rival."

"What kind of a hall would you like?" I asked.

"A hall to seat about two thousand five hundred, with a second hall for recitals, the whole surrounded by studios in sound-proof rooms, after the manner of Carnegie Hall. Or there might be beautiful shops, as there are in the Vienna Opera House. With such an arrangement the building might be made a paying proposition. Of course, if San Francisco had a Henry Higginson to play the role of Maecenas, there would be no need to think of shops and studios. But, up to the present, no Maecenas has shown himself."

"Still, San Francisco wants opera as well," pursued Zuro, who had been chewing the cud of reflection. Isn't it about time that California ceased to be the graveyard of stranded operatic mediocrities and set up in business in opera on its own account?"

"You want to give 'Aida' on Ewing Field, I suppose," said I maliciously.

Zuro winced. "The best performance in the world that never was given," he grinned. "You needn't rub it in."

And then I told him how Serantoni gives opera in Italian town, with himself as director and orchestra and the Latin population for principals and chorus.

"There is no city in the whole United States which is so eager for opera as San Francisco, or so well fitted to furnish and enjoy it," continued Zuro. "Of course, if they wanted me out there I should be delighted to go; for there is no friendlier city on earth. But meanwhile, I am organizing a great New York band and we are going to make music to encourage the sale of Liberty Bonds. Perhaps Percy Grainger will come and play for us."

"I am glad you mentioned Percy Grainger," I injected. "Some of our musicians, more jealous than patriotic, have been sneering at Percy, insisting that his enlistment is a sort of camouflage and that he continues his season with the United States uniform for advertisement. But I want to tell you that the young Australian—by the way, he is an American now—does not earn a cent by his recitals, but gives the entire receipts to the Red Cross."

"The dear man!" commented Mrs. Hertz.

And now the Hertzses are holding a sort of continuous reception. If this is their idea of play, I wonder what they understand by work. If my successor, Ray Brown, will talk to Mr. Hertz of the musicians he has met on his vacation, he will be able to extract from him a sort of anecdotal sketch of contemporary musical conditions in the United States and Europe, with all kinds of side lights on the war.

Incidentally Zuro told me how it was that Alice Gentle did not sing the title part in "Shanewis," when Mr. Cadman's opera was produced at the Metropolitan. I was there to hear and greatly disappointed to note the change in the cast.

"The change from Cuba to the cold of New York's bitterest winter was too much for her," said he. "She caught a cold; it developed into grippe and she narrowly escaped pneumonia. But, between ourselves, I am not entirely sorry she did not sing, for the opera made only a half success and it will be much more satisfactory for Miss Gentle to make her debut in some important part, like Santuzza or Carmen. Then New York will be able to make comparisons."

The other day, passing along Fifty-ninth street, I met Ralph MacFadyen. He is too gentle, too delicate for a managerial capacity. I have always felt that. So I rejoiced to hear that he is studying voice with Jean Criticos and means to go into light opera. Incidentally



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he told me that Mr. Criticos means to return to San Francisco and that Mlle. Renée Criticos has been sought more than once by Campanini as a member of the Chicago Opera Company.

Last in the budget of "ana" comes something about Miss Fernanda Pratt. I used to think her field was oratorio. But she, too, is going into opera. Whatever she does she will enrich with both art and heart. I know no young San Franciscan to whose future we may look with more reposeful confidence. By the way, at a moment when Uncle Sam would not take my word that I am I, she swore to the head of the passport bureau that I was in very truth the person whose name heads this article.

Note—Mr. Mason's many friends in San Francisco will be interested to know that in a personal letter accompanying this article, dated April 3, he stated that he expected to sail for France in about eight days. R. C. B. B.

MRS. CUSHMAN'S MUSICALE.

Last week Mrs. Olive Reed Cushman gave the third musicale for four of her students which brought together many music lovers. It served to introduce principally Miss Florence Morrison, a young singer of great promise. Miss Morrison has a contralto voice of unusual tone quality and her numbers gave delight because of their finish and the poise with which she sang.

Another young singer, Miss Bessie Dana, has a mezzo soprano that is remarkably fine in quality for a young girl but sixteen years of age. That she has a future in music, there is no doubt. Two singers who have already given programs, Mrs. Goodwin and Mrs. Leslie Chase, sang also.

Miss Olive Reed, a de Grassi pupil, played several violin numbers with excellent style and Mrs. Frances Mowbray was the interesting piano soloist. Mrs. Goodwin played the accompaniments. A cup of tea rounded out a delightful afternoon.

ORPHEUM.

The Greater Morgan Dancers, fresh from a glorious New York triumph, will be the next week's headline attraction at the Orpheum. They are the outgrowth of Marion Morgan's Art Dancers and the representative American Choreographic ballet. Marion Morgan has her life study and she brings to it a thorough knowledge of calisthenics. Her Roman ballet is in three episodes, the first being a living replica of Tadema's famous painting, "The Spears." The second is an idea of her own based on an old Roman legend. The final episode which is the piece de resistance is a mythological story made into pantomime and set to music. The scenic investiture is so elaborate that twenty-three people are carried with the company. The sixteen dancers who appear in the episodes have accomplished one of the very big things of the dancing world.

Tarzan, the marvelous Chimpanzee, is just as near human as it is possible for an animal to be. No other monkey no matter how cleverly trained can approach him and he displays more skill and intelligence than many human beings. William Macart and Ethlynne Bradford, popular farce comedians, will appear in their latest success, "Love, Honor and Obey." It is a modernized version of the marriage vow as in this case it is the man who is compelled to fulfill the obligation.

Count Perrone is really a member of the Italian nobility whose presence in this country is due to the fact that he was invaded from the Italian Army and compelled to earn a livelihood. Being gifted with a fine baritone voice which has had the best cultivation, he determined to turn it to account. In this effort he has been most successful. He is assisted by Miss Trix Oliver, the possessor of a beautiful mezzo soprano. She also shows her versatility by acting as the Count's accompanist.

The Three Natalie Sisters are musical geniuses and very attractive girls. Each is an expert on a musical instrument. Claire is a pianist, Ethel a 'cellist and Lily a violinist. Their combined skill furnishes a combination of beauty and

melody that is irresistible. Burley and Burley in their skit, "The Dude and the Scott," sing, dance, talk and perform queer acrobatic stunts in an unusual way. All their tricks are their own and they defy imitators.

The only holdovers in this remarkable and novel bill will be the Washington Square Players' success "In the Zone," and Leona La Mar, "The Girl With the Thousand Eyes."

ALCAZAR.

From brilliant but bitter satire—the satire of "Our Betters," the Alcazar players, with Evelyn Vaughan, turn on Sunday to Avery Hopwood's latest American farce, "Our Little Wife," which is to have its premier performance at the Alcazar at the Sunday matinee. The motto of Hopwood always is: "It is to laugh," and never for a minute does he deviate from the merry path of laughter in "Our Little Wife." In such farces as "Fair and Warmer" and "Nobody's Widow" Hopwood showed his skill as a writer of side splitting farces. In "Our Little Wife" he is said to have exceeded the speed limit.

Evelyn Vaughan will be "our little wife," the temperamental lady whose fancy is for two, three, or four, or possibly more males to satisfy her whims, or her fondness for attention, or her wish for strenuous devotion. Thus comes the title of the farce "Our" little wife. The turmoil and her fondness for the male person is the source of the fun in "Our Little Wife."

The Alcazar secured the exclusive rights to "Our Little Wife" for Evelyn Vaughan's season, believing that the farce would fit the charming star in every particular, and give Miss Vaughan full scope for her merry wit. The men of the Alcazar company who revolve about Miss Vaughan in "Our Little Wife" will be in a whirl of farcical fun for the three solid hours.

THE PAULIST CHORISTERS.

For those who may be uninformed about the Paulist Choristers, the celebrated organization which will be heard under the local management of Frank W. Healy in the Exposition Auditorium on Sunday afternoon, May 26th, the following extracts from a review in the "New York American" of February 12th will prove interesting:

"The Paulist Choir, which gave its first New York Concert in Carnegie Hall, proved to be an organization of one hundred male voices of unusual merit and material. Not since the visit of the Mendelssohn Choir of Toronto about ten years ago has New York listened to such remarkable singing.

"The choir offered a program that ranged from an intricate fugue by Bach to a tuneful legend by Chaikovsky, and from a stupendous chorus from Handel's 'Messiah' to a rare arrangement of 'The Mocking Bird.' Especially noteworthy is the number of boys' voices, which have been so carefully trained by Father William Joseph Finn, who is also conductor. The twenty and odd sopranos have voices as clear and silvery as bells. The bright particular star of these is Master William Hallisay, who has been named the Galli-Curci of the choir.

"The organization can boast of a balance that is quite without parallel. And as remarkable as the soprano unit is its collection of boy altos.

"In Archangel's 'Day of Judgment,' Father Finn obtained some of the most beautiful and bewildering examples of the choir's capabilities. In one passage he had the sopranos and basses hold a long sustained tone, while tenors, altos and baritones wove bewitching harmonies. In the fugue he struck a tempo that was heartbreaking, yet the various divisions of his company never missed a note in its tremendous speed.

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MUSICAL COMEDY AT CORT.

"Oh, Boy," with Joseph Santley and the original Chicago company will start its second big week at the Cort Theatre next Sunday night, April 21st. It is everything its advance announcements led it and received unanimous praise from the San Francisco critics and players after its auspicious opening at the Cort last Sunday evening.

"Oh, Boy" is here for a limited engagement only and is quite the smartest and brightest musical comedy presented this year. It is of the intimate variety with the prettiest girls, the best around company, the most swagger and fetching costumes and a musical score full of catchy, lilting song hits. The book and lyrics are by Guy Bolton and P. G. Wodehouse, the musical score by Jerome Kern.

The story is more than interesting for musical comedy. It tells of a young college professor who elopes with the girl of his choice. He has to keep the marriage a secret because of a Quaker aunt who has charge of his family estate. While he is taking his little bride home after the ceremony an actress, fleeing from the police, sees his living room window open and climbs in for safety. When he returns he finds her dressed in a pair of pretty blue pajamas. She explains that he must introduce her as his wife or place himself in an embarrassing position. This he does and the complications that arise when his little bride appears with her mother, the Quaker aunt, the father-in-law and the consoling all go to make one of the funniest situations ever seen on the musical comedy stage.

Supporting Joseph Santley are Laurence Wheat, Dorothy Maynard, James Ladbury, Hugh Cameron, Henry Dornan, Lenore Chippendale, Lillian Brenard, Billy Gould, Mabel Grete, Estelle Perry, Lola Frink and others. "Oh, Boy" lives up to its title in every way. It is the smartest and best musical comedy of years.

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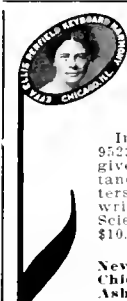
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BACH'S ST. MATTHEW PASSION IN BOSTON.

Great Oratorio Given as Composer Intended—Dr. Karl Muck Replaced By Ernest Schmidt as Conductor—Large Chorus and Orchestra Used.

A musical event of prime importance was held in Symphony Hall, Boston, on Tuesday, March 26th and April 2nd, when Bach's Passion Music According to St. Matthew was given in its entirety by the Boston Symphony Orchestra, a chorus of four hundred, trained by Stephen Townsend, a boy choir of eighty drawn from Trinity, Emmanuel churches and the Church of the Advent, and these soloists: Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Herbert Witherspoon, bass. Owing to the arrest by the Federal authorities of Dr. Karl Muck on the night before the first concert Ernest Schmidt, assistant conductor of the Boston Symphony Orchestra, took batonic command of the big orchestral and choral forces on four hours' notice and acquitted himself with marked credit.

The following account of the unusual concert was written by Jack Coles, Boston correspondent of the Musical Courier, and it appeared in that journal of April 4th:

"The most important musical event of the season was the performance in two sessions, of Bach's 'Passion Music According to St. Matthew,' in Symphony Hall, Tuesday, March 26. For the vast majority of persons interested in music, this performance was their first opportunity to hear the 'St. Matthew Passion' in its entirety, and it was surely their first opportunity to hear it sung and played in practically the manner in which Bach intended. Bach is said to have composed five passions. Two have been lost, and the authenticity of the 'St. Luke Passion' has been questioned, thus leaving the 'St. John Passion,' composed in 1724, and the greater 'St. Matthew Passion,' composed in 1729. The latter had its first performance in St. Thomas' Church, Leipsic, Good Friday, April 15, 1729. Bach afterward altered and extended this original version.

"It was Dr. Muck's desire to perform the 'St. Matthew Passion' in as nearly its original form as modern conditions will permit. He restored the original orchestra with only two changes; substituting the English horn for the obsolete oboe de caccia, and the piano for the harpsichord. This orchestra consisted of violins, violas, violoncellos, contrabasses, flutes, oboes, oboi d'amore, English horns, organ and piano. He rejected all the Franz version except certain accompaniments for strings alone, restoring as far as practical the original orchestration of Bach. He himself scored for the Bach orchestra many of the unaccompanied arias and choruses and wrote out the parts for the organ and piano which, in the original version, were merely indicated as 'figured bass.'

"It was unfortunate that Dr. Muck's arrest prevented the realization of the fruits of his conscientious labor in the preparation of this, probably his greatest undertaking since coming to Boston. Manifestly the work of transcribing much of the music and the hours of labor at rehearsals were not wasted. Dr. Muck's markings of the conductor's score, the instrumental and the choral parts, made the task of Ernest Schmidt, the assistant conductor, easier than it might have been if Dr. Muck were less thorough. It was also fortunate that Mr. Schmidt had conducted many choral concerts in his native city of Darmstadt before coming to this country. He conducted with a very evident appreciation of the text and with authority, notwithstanding the fact that he was given only four hours' notice. The audience applauded his splendid work generously.

"The adult chorus was the extraordinary body of 400 singers that Stephen Townsend, the celebrated vocal coach and chorusmaster, organized and trained for the three great choral works that have been performed this season. There was also a choir of eighty boys recruited from Trinity and Emmanuel churches and the Church of the Advent. During the two months before the performance, Mr. Townsend held two rehearsals a week with many special rehearsals of smaller choruses. His work bore fruit, for the chorus was the most noteworthy feature of the production. The tonal quality, precision of attack and general ensemble were always admirable, especially so in the choral, 'Here Will I Stay Beside Thee,' and in the final double chorus—its spiritual serenity very impressive—'Around Thy Tomb Here Sit We Weeping.' The chorus of the mob and some of the double choruses are very difficult; but they were performed in a masterly fashion, with eloquence and musical sensibility of a high order. This event was, indeed, the occasion of a great and well merited triumph for the Boston Symphony Chorus and the Boston Symphony chorusmaster.

"In all the choral concerts given this year, Charles A. Ellis, manager of the Boston Symphony Orchestra, has spared no effort to secure soloists who were eminently well fitted for the work in hand. For both of the performances of the 'Passion' he engaged Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone, and Herbert Witherspoon, bass.

"Mr. Murphy's excellent enunciation and emotional un-

derstanding of the text made the long recitatives of the narrating evangelist much more enjoyable than they might otherwise have been. His lyrical tenor voice and technical skill were pleasantly evident in 'I'll Watch with My Dear Jesus.' Reinald Werrenrath's intelligent and dramatic singing of the Savior's music was very impressive. Merle Alcock's art, now familiar to Bostonians, was particularly beautiful in 'Ah, My Weeping and My Wailing Unavailing,' and 'Oh, Pardon Me.' Florence Hinkle's singing likewise was pleasurable and revealed her skill, while Herbert Witherspoon's interpretative ability lent force to his work.

"There was much obligato in the accompaniments, and the playing of Mr. Longy and Mr. Maquarre was characterized by their usual faultless technique and tonal beauty. Mr. de Voto, pianist, and Mr. Marshall, organist, assisted the orchestra admirably. It was a truly memorable performance."

A WEEK OF SONG.

Oakland, Berkeley and Alameda to Have Patriotic Song Festival Conducted by Army and Navy Song Leader.

Walt Whitman's saying "I hear America go singing to her destiny" will receive practical demonstration in Oakland, Berkeley and Alameda the week following Sunday, April 21st. The Civic Entertainment Committee of the War Camp Community Service, of which Geo. Cummings is Chairman and Alexander Stewart, Chairman of the Music Committee, is planning to have a week of song in Oakland during which there will be the singing of the patriotic songs and songs which the soldiers and sailors are singing, in every theatre, motion-picture house and public assemblage for the five days from April 21st to April 26th. All the musical leaders of the community are being mobilized to take active part in this Week of Song. A song leader will be detailed to every public assemblage where desired during this week.

On Friday evening, April 26th, there will be a great song festival in the Auditorium Arena to be participated in by one thousand school children and the combined bands and orchestras of the public schools under the direction of Glenn H. Woods, and choruses of from five hundred to one thousand soldiers and sailors under the direction of the army and navy song leaders from nearby cantonments, who are working under the direction of the War Camp Community Service.

Alexander Stewart, local representative of the War and Navy Departments Commissions on Training Camp Activities, has wired to Washington to have Robert Lloyd, the famous song leader, now at Camp Lewis, detailed to act as chief song leader on this occasion.

The Music Committee of the War Camp Community Service which has charge of these arrangements is as follows: Alexander Stewart, Chairman; Geo. Cummings, Glenn H. Woods, Mrs. N. A. Koser, Mrs. G. Cummings, Edwin Dunbar Crandall, Mrs. Eugene Rowland, E. E. Graves and Julius Weber.

BOSTON SYMPHONY PENSION CONCERT.

Last Sunday afternoon, April 14th, in Symphony Hall, the Boston Symphony Orchestra, conducted by Ernest Schmidt, gave a concert in aid of its Pension Fund, two such concerts being played each season by this famous organization. The soloists were Sophie Braslau, contralto of the Metropolitan Opera Company, and Ossip Gabrilowitsch, the noted Russian pianist-conductor.

CAMP FREMONT SONG FESTIVAL.

The San Francisco Call and Post of April 11th has this item of musical interest in its Camp Fremont news: "Major General Morrison announces that a big song festival is to be held by the men of the division during the latter part of May. Twenty-five thousand voices will form one of the biggest trained choruses ever assembled here or anywhere else. The men are now being instructed in small groups for the big event by Division Song Director Festyn Davies."

MRS. MUSSER VISITS MT. HAMILTON.

Julia Dolores Musser, the well known lyric soprano of Oakland, and pupil of Miss Emma C. Thursby, New York, made a recent trip to the Lick Observatory on Mt. Hamilton, where she and her party had the novel experience of encountering a snowstorm in April. In fact it snowed so hard up on the mountain that the great telescope could not be used, and Mt. Hamilton is only fifty miles south of San Francisco with its balmy weather. When it rained here on Saturday, April 6th, it snowed up there in the more than five thousand feet of altitude. Mrs. Musser was shown some of the wonderful astronomical photographs, charts and instruments at the Lick Observatory and reports having had a most delightful time.

GREENWICH ACADEMY CLOSING EXERCISES.

Effa Ellis Perfield Conducts a Music Test at Greenwich, Connecticut, and Gloucester, New Jersey.

The Greenwich Academy of Greenwich, Conn., held its customary closing exercises for the Easter vacation recently. The program was under the direction of Ellen Richardson who is a "Perfield" teacher in charge of the music department. The program opened with a group of songs by pupils in the different grades after which Effa Ellis Perfield gave a constructive talk on the "Aim of Education." She demonstrated the three desired results of education: Appreciation, Self Control and Ability to Express and Adapt, by having each class of pupils do the practical work for the ear, eye and touch as applied to sight reading, sight singing, rhythm, improvising, harmony and analysis.

Mrs. Perfield conducted a similar test at the St. Mary's Academy of Gloucester, N. J., near Philadelphia on Monday. An audience of about four hundred fathers, mothers and students enjoyed the work as demonstrated by thirty pupils, ranging in age for seven to fifteen years. On Friday, April 12th, 2:30 p. m., four Perfield teachers presented pupils in a music test at Wanamakers' Auditorium. Mothers, teachers and students were invited.

THE ARMY AND NAVY NEED INSTRUMENTS.

Have you a kukelele or phonograph in your home? If you have, the American Army wants to borrow them for the duration of the war. Banjos, violins, guitars, harmonicas and, of course, records for the phonographs can be used too. In fact, any instrument that will yield melody is wanted.

The need for the musical instruments is greatest in the small, isolated army camps and naval stations which have no entertainments, and where the soldier and sailors have only their guns and thoughts for company. In these places any number of men have been found who can play, but have been unable to exercise their talents because of the lack of instruments.

A list of the camps and stations where instrument are wanted has been prepared by the Commissions on Training Camp Activities of the War and Navy Departments, which have charge of music in the war camps. This list will be furnished on request.

Use for any number of instruments can be found through the Commissions announce.

THE RADIANT PERSONALITY OF ALICE GENTLE

Before we became really acquainted with Alice Gentle, the newest Metropolitan Opera mezzo-soprano, we often wondered at the intense personal interest and enthusiasm that she seemed to arouse in every one who had ever come in contact with her. Friend, fellow artists and even people who had done no more than shake her hand and say a few words to her at a afternoon tea, would wax eloquent over her vivid charm and radiant personality. In the world of artists, the phrase "charming personality" is done to death. If singer wears a pretty frock or has well shaped eyebrows she is just as likely as not to be described as charming personality. As it is a part of the artist's stock in trade to be charming, there are naturally many charming artists, but there are few such vivid, compelling personalities as Alice Gentle. From the first moment one meets her they are conscious of a sort of radiance about her, a magnetic something that at once arouses the interest and stirs the imagination. Perhaps it is the contradictions of her personality that give her this distinctive and baffling charm, for with all her whole-souled merriment and gay vivacity or feels that in the depths of her nature, Alice Gentle is a tragic soul. Could anyone who has ever seen her Santuzza, her Carmen or her Tosca doubt this fact?

THEATRE FRANCAIS GIVES FINE PERFORMANCE

An excellent performance was given on Saturday evening April 13th, at the Theatre Francais, 526 Bush street. The evening's entertainment consisted of two short plays and a group of vocal compositions interpreted by Mme. Jeanne Gustin-Ferrier. The first of the plays was entitled *Le Peintre Exigeant* (The Troublesome Painter), a comedy in one act and *Pierrot Héros*, a farce in two acts written in verse.

The program rendered by Mme. Ferrier was as follows: *La Mort de Jeanne d'Arc* (Bemberg), *Les Roses d'Isphahan* (Faure), *Les Illusions* (Brousseau), *La Fioletta* (Marchesi). Mme. Ferrier was in excellent voice and sang with that spirit and exquisite adherence to fine sentiment which only artists of the highest rank reveal. Mme. Ferrier is one of the finest vocalists residing here, and in every event in which she takes part she adds to her host of friends and admirers.

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VOL. XXXIV. No. 4

SAN FRANCISCO, SATURDAY, APRIL 27, 1918.

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SCHILLER LOSES THE CONDUCTORSHIP OF THE MUNICIPAL ORCHESTRA

Political Friends of Conductor Compelled to Sound Retreat When Supervisor Hayden Brings up Accusation of Enemy Alienship—Several Applicants For Position Including Ferdinand Stark, Herman Heller, Paul Steindorff and Giulio Minnetti—Latter Already Conducted Successful Concerts at Civic Auditorium

By ALFRED METZGER

When on December 25th last the Pacific Coast Musical Review began its campaign against the inefficiency of the Municipal Orchestra and its conductor, we received numerous anonymous letters and verbal strictures, because we intended to begin a movement for the betterment of municipal musical conditions. It is now barely four months and the conductor has been discharged. The campaign against the deplorable symphonic conditions in San Francisco took us more than three years. This goes to show that the public is more wide awake at present to the improvement of musical conditions, and the Pacific Coast Musical Review has a much larger circle of readers. Anyhow the first step taken has been to improve conditions associated with the municipal orchestra, and we trust that the political fight that has been a necessary feature of this campaign, will not result in the abandonment of these concerts altogether.

have nothing against any of the other candidates. Mr. Steindorff particularly is entitled to recognition after many years of faithful musical service in this community, and if any of the others should be selected this paper will have no grievance. The only thing we are interested in is that the conductor of the Municipal Orchestra should be a competent man, and should be able to draw large audiences to the Exposition Auditorium. If he is not competent, and if he cannot attract sufficient people to make the concerts worth while, this paper has no use for him.

We regret that Mr. Schiller's dismissal was associated with the question of the enemy alien proposition. We would have been more pleased if he had been dismissed, because an improvement was desired. But, anyhow, now is the time to rectify any mistakes that have been made, and we trust that whatever may happen, the efficiency of the conductor will be placed above partisan politics and that Mr. Gallagher and his friends will not vote against a competent musician, because Mr. Hayden happens to favor him. If such deplorable political conditions are permitted to control the musical phase of our municipal life, then this city will disgrace itself before the musical world. We trust that such event will never happen. Let our supervisors forget for a moment their individual political interests, and let them think solely about the welfare of the community at large, if such a thing is at all possible.

The Municipal Organist Situation.

One of our energetic anonymous friends has sent us a clipping from the San Francisco Bulletin containing a letter from Warren D. Allen, eulogizing Edward H. Lemare, and insinuating that the Pacific Coast Musical Review and the San Francisco Chronicle were ignorant and malicious in their attitude toward the municipal organist. Says Mr. Allen in part:

In view of the attacks that have been made in the columns of one or two of the San Francisco papers on the municipal organ recitals, I wish to speak up as one who desires to see fair play. Last Saturday morning one of the newspapers above referred to made the statement that the City of San Francisco was paying a \$10,000 salary to an organist who was only capable of drawing a \$10 house. No one debates the fact that on several occasions the attendance at the Lemare recitals has fallen down to the four hundred mark, but wishing to inform myself as to the total figures for the year, I obtained the following startling figures:

The attendance at the organ recitals from Easter, 1917, to Easter, 1918, was 191,575 people, so that the total income from the organ recitals given by Mr. Lemare was \$19,157.50. This means that the paid admissions were not only sufficient to cover the salary of the municipal organist, but that also a small balance was left to apply on the cost of tuning, a small amount spent upon publicity, electric power and so forth.

Now we know Mr. Allen sufficiently to believe that he did not deliberately misrepresent nor prevaricate in this instance. And yet his statements are not based upon the truth as we obtained it from the Auditor's office last Tuesday afternoon. Mr. Allen included in his record affairs for which Mr. Lemare does not and should not receive credit. Nearly ten thousand people attended an event when Harry Lauder was one of the attractions at one of the municipal organ recitals. Does Mr. Allen mean to tell us that Mr. Lemare attracted that crowd? Or may we assume that Harry Lauder did it? On another occasion a choral society from Vallejo came here and took part in a big community sing. Again Mme. Jomelli twice attracted large audiences. In fact since the first of the year, and once or twice before the added features helped to draw people to the civic auditorium. Mr. Lemare NEVER attracted large audiences by himself. If Mr. Allen does not know this, he had better seek additional information.

All these additional attractions required additional expense, and consequently Mr. Lemare did not attract his salary at all. But suppose Mr. Lemare attracted all by himself 100,000 people during a year, this would mean an average attendance of 1,500 people at each event given during the year. Now 1,500 people, when compared to a seating capacity of 10,000 is not enough. We do not take the financial question here under consideration for the moment. We ask is it adequate to pay an artist \$10,000 a year who can only attract 1,500 people, and according to Mr. Allen's statement 100,000 people a year is misleading, for it is very likely that most of the same 1,500 people attended all the concerts. Now of a population of 600,000 only 1,500 attend an organ recital. We claim that this is inadequate, and efforts should be made to engage an organist who can

do better; even if he can only draw twice as many people, there would still be an improvement.

Mr. Allen proceeds to say:

Inasmuch as the organ was an absolute gift to the people of San Francisco from the Exposition Company, it has only been necessary to pay out of the public funds \$2,000.00 for the entire year for the upkeep of one of the largest organs on the American continent, and the maintenance of a series of organ recitals that have made the city famous. The people who are complaining ignorantly about Mr. Lemare's drawing power should be reminded of the fact that San Francisco is the only city in the United States possessing a Municipal Organ, and at the same time charging admission to the recitals. The organ recitals in San Diego, Pittsburgh, New York City, Portland, Me., are absolutely free to the public, and the organist's salary is paid out of the public funds without a murmur or question. Don't the people of San Francisco know when they have a good thing?

Mr. Allen is residing in San Jose. He says that the Musical Review and the San Francisco Chronicle are ignorant. He is sufficiently modest to insinuate that he knows more than anybody else. Possibly he may. So far we have not discovered it, and we will prove some



MME. JOHANNA KRISTOFFY
The Distinguished Prima Donna Soprano Who Received
a Tremendous Ovation at the Civic Auditorium
Thursday Evening, April 18th.

There are a number of candidates for the position. Among these are Giulio Minetti, Paul Steindorff, Herman Heller and Ferdinand Stark. No matter how the election will turn out the result will prove a considerable musical advancement over the conditions just lapped. Everyone of the musicians mentioned in the candidacy are far superior to the conductor who has been dropped. So the selection of any one of them will be an improvement on preceding conditions. The Pacific Coast Musical Review is naturally inclined to favor the election of Giulio Minetti, because he has proved himself thoroughly competent and has already given a series of popular concerts at the Civic Auditorium with rousing success, both from an artistic and financial standpoint. He has been a resident of San Francisco for about twenty-five years and has been a citizen of the United States ever since he lived five years in this country. His entry into the musicians' union necessitated his taking out his first papers, and five years afterwards he became a citizen.

We understand that some people are trying to split hairs regarding Mr. Minetti's citizenship. It is claimed that the fire destroyed his citizen's papers and that no record is saved of the same. But this is all ridiculous. Mr. Minetti has been a citizen of the United States for many years, and nothing in the world can prevent him from being recognized as such. He is thoroughly well equipped for the position, and he ought to have it. We



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other time that he has to learn a great deal. We do not give a rap what other cities are doing. But we happen to know that in Portland, Me., 25 cents are charged with success. We believe that the public should contribute a modest share toward the upkeep of musical events of every nature, provided they are worth the upkeep. If Mr. Allen wants to play for nothing, or teach for nothing, or if he wants to educate the people for having music for nothing, he is welcome to it. This paper is absolutely opposed to free musical entertainments of any kind. People who love music are glad to pay ten cents for it. People who do not think good music worth ten cents cannot care much for it. They have to pay carfare to hear music, why not pay a little nominal admission fee. Fifty thousand people hear music at the moving picture houses of San Francisco every night and gladly pay for it.

But it is not the expense that we find so much fault with as the fact that Mr. Lemare cannot attract the major portion of our people, and that at the time he had an opportunity at the symphony concert to arouse enthusiasm he was unable to do so. The organ recitals in the cities Mr. Allen mentions are crowded to the doors. We wager something handsome that if no admission were charged at all Mr. Lemare alone could not attract many more people than he does now, when ten cents admission is charged. We like to see an organist employed who can crowd the auditorium if possible. We would like to see every organist here have a chance, if necessary. But we believe it to be criminally wasteful to pay any organist \$10,000 a year who can only attract less than 1/400th part of our population to his recitals.

Mr. Schiller was dismissed because he is not a citizen of this country. Let us have a citizen of the United States as our municipal organist, if he is capable. Let us try Clarence Eddy.

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VOL. XXXIV SATURDAY, APRIL 27, 1918 No. 4

The PACIFIC COAST MUSICAL REVIEW is for sale at the sheet-music departments of all leading music stores.

Entered as second-class mail matter at San Francisco Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

UNCONSCIOUS ENEMIES OF REALLY GOOD MUSIC.

The worst enemies of really good music are those who excuse inadequate musical performances, and, in order to make friends, will tell people they are good enough, and that honest and well meant criticism of their work is undeserved, and not to pay any attention to it. In a review of a recent criticism of the Los Angeles Symphony Orchestra, the Los Angeles Graphic says:

"A thorough musician who hears the best New York has to offer, said of this program: 'Your orchestra is doing good work; and it, with its leader, should have the full support of the city, not the faultfinding that come across.' A soloist of the San Francisco orchestra added: 'The spirit of the work is what counts. Your men play with excellent spirit; what if there are a few notes dropped now and then? You people are getting all you pay for, and more. Don't let any extraneous criticism bother you.'"

Now this kind of people unconsciously injure musical progress in a community more than any other kind, for they prevent betterment in musical conditions. If a soloist of the San Francisco orchestra made a remark to the effect that a note dropped now and then does not make any difference, and if he gave the advice for the Los Angeles people not to pay any attention to criticism, then he has no business to be a soloist of the San Francisco orchestra, for then he is a pretty slipshod musician. Either the soloist wanted to make friends in Los Angeles, or he is lacking in that refinement of musicianship necessary to be a soloist of the San Francisco orchestra.

The Pacific Coast Musical Review would like to see an improvement in the Los Angeles Symphony situation next season. We have never said that the orchestra lacked in spirit, nor have we made any criticism against the ability of the musicians individually. We claim that Adolf Tandler is not a sufficiently capable conductor to be at the head of a dignified symphony orchestra, and every musician we have met in Los Angeles, and nearly every music lover, agreed with us on this subject. We believe that Los Angeles, being as it is, a large and wealthy community, art-loving and cultured, is entitled to a genuine symphony orchestra and a representative conductor like Theodore Spiering or Ossip Gabrilowitsch, or one of equal standing.

When we began our campaign against indifferent symphony concerts in San Francisco, the same kind of people made the same kind of objections: "Why do you want to injure the symphony concerts?" "It is impossible to give better concerts with so few rehearsals." "The Musical Review is unfair and exaggerates the real conditions." "The editor is offended because he does not get any advertising." "The critic of the Musical Review must have a personal grudge against Hadley," and a thousand and one remarks all intended to question our honesty of purpose. Anyone who wanted to be on the good side of Hadley and the symphony orchestra management took a rap at the editor of this paper, and when in our presence slapped us on the back and said: "Good boy!"

And so it is now in Los Angeles. No honest, sincere or intelligent musician can possibly be satisfied with the work done by the Los Angeles Symphony Orchestra under the direction of its present conductor. No man who is an artist can possibly agree with the interpretation and the lack

of thoroughness or traditional understanding ever prevalent at these symphony concerts. Anyone who can find excuses is himself a mighty careless musician, or does not mean what he says. He can not mean what he says if he is a good musician, for musical interpretation is either good or bad; there is no middle way. And there can not be any difference of opinion concerning that which is right or wrong technically in music.

But worst of all is he who advises anyone not to pay any attention to criticism. We do not mean our criticism only, but to any one's criticism who can express himself intelligently on music. Criticism is absolutely necessary in order to progress. Anyone who ignores or objects to criticism will never become efficient, for he refuses to improve and thinks that he already knows everything. Only that criticism should be ignored which does not point out reasons for objection or approval, or which fails to suggest improvements when finding fault. But every lesson given by a teacher contains, or should contain, a certain amount of criticism, for without it there can not be any fruitful tuition.

Anyone who tells Los Angeles that its present symphony orchestra under its present leadership is good enough, has not the best interests of Los Angeles at heart, and is insulting the intelligence of its citizens. If anyone who has read our criticisms has received an exaggerated opinion of the musical deficiency of the Los Angeles Symphony Orchestra, he can only blame himself. We have told the truth as we saw it, and we know that Los Angeles deserves better symphony concerts. We do not believe that because of lack of rehearsals Los Angeles should not find the money to improve conditions. We do not believe that because Mr. Tandler is not a representative symphony conductor that Los Angeles should not have a better leader for its symphony orchestra. We do not believe that because the Los Angeles Symphony Orchestra can not pay its musicians weekly salaries and so make them independent of other jobs that it should not try to get the money to accomplish this purpose. We believe that all of this can be done, and it will be done if honest opinion and constructive criticism is given a chance. It will never be done if everyone hushes you up and is afraid to come out and express his opinion. Is Los Angeles progressive enough to want a real symphony orchestra, or is it sleepy and indifferent? If it wants a better orchestra and conductor it should have such. But it should not be told that the present conditions are good enough and no one should complain.

RECOGNITION OF AMERICAN AND RESIDENT ARTISTS

We trust that our musical clubs and managers will take American and resident artists more seriously during the season 1918-1919 than they have done for the years preceding the present war. There are plenty of artists born and residing in this country who are sufficiently talented and efficient to justly demand and receive public recognition. If they are given half a chance by our musical clubs and newspapers they will have an opportunity to prove to the public at large that they are just as good as artists who come from abroad. What our American and resident artists have been lacking were opportunities to convince the public that they can please them. Once give them this opportunity and you will find they will conquer their audiences just the same as other artists have done.

Of course, the Pacific Coast Musical Review does not wish to infer that foreign artists should be ignored, or should be discriminated against in favor of American artists. This would be just as foolish as the other extreme. But we do say that the American artist, and particularly the resident or "local" artist, has been shamefully treated by musical clubs, managers and the public. Of course, there are always exceptions. There have been some clubs who recognized the resident artist. But most of them do so with a patronizing manner as if to say that if the "local" artist will charge a low enough price, or, if he considers the engagement as an advertisement, they might stretch a point and listen to him or her. But don't you think this is a most unjust and most cruel way of encouraging an able artist who chooses a certain city as his or her home to reside in?

We can not have too many distinguished musicians residing among us. If we want to encourage able artists to locate here, we must give them opportunities to appear in concerts. Many artists do not wish to teach, and many could not teach if they wished. It is not always the great artist who makes a great teacher. And so if you want to have San Francisco recognized as a genuine music center, you must not only be noted for attending symphony concerts or grand opera or chamber music recitals; but you must also be able to point with pride to a musical colony containing some of the world's dignitaries of the musical profession. How can you encourage the accumulation of such a colony, if you sneer at the local musician? It is decidedly provincial and bad taste to say that an able musician who seeks to make this city his home would not come here, if he really enjoyed the distinction he claims.

ELMAN CLOSES OPPENHEIMER SEASON.

Distinguished Russian Violinist Plays Impressively and With Exquisite Emotional Effect Enthusiating Everyone.

By ALFRED METZGER.

Mischa Elman, the eminent Russian violinist, who on this trip surpassed himself with his command of the violinistic art, closed the season of Selby C. Oppenheimer in brilliant fashion. Those who have heard Elman before are unanimous in their expression of surprise at his remarkable progress in breadth of vision and specially in his technical skill. Elman has hitherto been regarded more from the standpoint of his wonderful tone than from his command of brilliant technique, but on this trip he combined both in a manner that even his greatest admirers had not believed him possessed of. There is a likelihood of Elman visiting this Coast again next season, and if he does we trust that he will rid himself of a certain reluctance to use the medium of publicity to make his visits known sufficiently in advance so that his admirers may make their plans accordingly, and that those who are not aware of his matchless artistry may cultivate sufficient curiosity in advance to compel them to attend his concerts. There is no reason why Elman should not play before sold-out houses.

Selby C. Oppenheimer has reason to look back upon this season with more than ordinary satisfaction. The sudden death of Will L. Greenbaum had placed him in a position of the utmost difficulty. Although he had had several years opportunity to familiarize himself with the business and to become acquainted with artists and their peculiarities, there are many angles to the artists management that need practical association and continued adaptation to the inside affairs to be fully grasped. That Mr. Oppenheimer succeeded in coming through the ordeal so well, and without causing any defection in the ranks of the artists, hitherto accustomed to deal with Mr. Greenbaum, proves more than anything else Mr. Oppenheimer's fitness for the position. He has practically gone through the season alone, and has not made any mistakes likely to lower him in the estimation of the artists or the managers. All of us have our little faults, and those who know their faults and possess the ability to curb, or stop them as much as possible, are those who will be most successful.

From now on Selby C. Oppenheimer will be associated with Mr. Behymer more intimately than he was during the season just closed. And the array of artists under the supervision of these energetic managers is something to be proud of. The field covered by Messrs. Behymer and Oppenheimer is a vast and profitable one, and any artist that places himself or herself under the direction of these two impresarios on the Pacific Coast will have no reason to be discontented.

And in this connection we want to again refer to the necessity of adequate publicity. Some of the artists booked for next season are entirely new to this Coast, and others have already visited us after making an artistic success. If the former do not make themselves known to our musical public they cannot expect any attendance worth while at their concerts. If the latter do not continue reminding the public of the former success they are apt to be disappointed instead of pleased.

There are a number of managers and artists who think that publicity in Eastern musical journals is sufficient to attract large houses. There are managers residing among us who discourage artists from using the Pacific Coast musical journals, and spend money for publicity in a way that does not bring any results out here at all. So far artists have not yet received a square deal regarding concert attendance in the far West, with the exception of a few sensational attractions, whom even a baby could manage and get results. Our Pacific Coast managers cannot afford to spend big sums of money on advertising, for they receive the short end of the admissions. The artists themselves must help them, and in this way help themselves.

Any manager that tells an artist he needs not use the music papers of California for advertising purposes simply robs that artist of many thousands of dollars, and is permitting his prejudices to injure his business. The Pacific Coast Musical Review tried this publicity matter out last summer, and the business done by Margaret Matzenauer, Frieda Hempel, and Reinold Werrenrath is partially due to this advance publicity. The results would have been even more gratifying if the campaigns had been a little longer. Everyone of these three artists visited this Coast for the first time, and all were known and all scored successes. If Ornstein had begun sooner he, too, would have done better, and this in spite of the fact that we could not agree with all the things he did.

Every artist who expects to visit the Coast whether next season or the following should see to it that the people become acquainted with him or her. The excuse that an artist is unknown before his visit should never be permitted to make itself felt. The public should be given no opportunity not to know the artist. And to make an artist known on this big Pacific Coast takes more than two or three weeks before a concert. It takes exactly as long as it does to make such artist known to the people of New York for instance. Suppose artists would absolutely ignore the musical journals of the East, or put a small card in them two or three weeks prior to their concert, how many people would know of them? Well, the same argument goes for the far West. This is like a separate country. The circulation of a musical or any other paper diminishes with the distance from its place of publication. So that when a musical paper gets three thousand miles away from home, its influence has been cut down considerably.

Now, the expense connected with advertising in the Pacific Coast Musical Review, for instance, is many

times less than in the Eastern papers. Reading columns are always at the disposal of artists of merit for items of news and interest. Portraits are always gladly accepted without payment. If an artist wants to be known out here in the far West, and if he wants to see his house sufficiently large to pay him to come so far away from home, he must do his share to make himself known, and he should begin making himself known from six months to one year—or even more—before coming among us. This is sound advice, and we make it with the best of intentions. We have never yet treated any artist otherwise than fair and just. And we will continue to do so in future. But we, too, want to be treated justly.

THE 1918 BACH FESTIVAL IN BETHLEHEM.

The 1918 Bach Festival will take place in the Packer Memorial Church, Lehigh University, Bethlehem, Pa., on Friday, May 24th, and Saturday, May 25th. On Friday at 4 o'clock will be given Cantata—My Spirit was in heaviness; Actus Tragicus; God's time is the best; Double Chorus—Now Shall the Grace; at 8 p. m. on Friday will be presented Tombeau: Ode of Mourning; Magnificat; On Saturday afternoon at 2 o'clock will be given the Mass in B minor—Kyrie and Gloria, and at 5 o'clock on Saturday the Credo to the end from the Mass in B minor will be interpreted. The Bach Choir consists of 250 voices, soloists, members of the Philadelphia Orchestra, organ and Moravian Trombone Choir all under the direction of Dr. J. Fred Wolfe. The soloists on this occasion will be: Soprano—Mrs. Mildred Faas; (Friday); Mrs. Mae Hotz (Saturday); Alto—Miss Emma Roberts (Friday); Mrs. Merle Alcock (Saturday); Tenor—Nicholas Douty; Bass—Charles T. Tittmann.

AUDREY BEER'S PUPILS RECITAL.

The pianist pupils of Miss Audrey Beer, who herself is an artist of no mean ability, assisted by Wesley Heidt, cellist gave a matinee musical on Saturday afternoon, April 13th, in the music room at the home of Mrs. John Heidt, San Antonio avenue, Alameda. The

SECOND LORING CLUB CONCERT.

San Francisco's Pioneer Male Choral Closes Season Brilliantly—Three New Works by Conductor Sabin Enthusiastically Received.

By HERBERT I. BENNETT

On Tuesday evening, April 23rd, in Scottish Rite Auditorium, the veteran San Francisco male singing organization, the favorite Loring Club, conducted by Wallace A. Sabin, gave the second and final concert of its forty-first season in the presence of a large and appreciative assemblage. The club had the assistance of Miss Elsie Volkman, lyric soprano, and these instrumentalists: Lion Goldwasser, principal violin; W. F. Laria, A. Laria, first violins; J. T. Hatzel-Gold, W. Gough, second violins; G. H. Kalthoff, viola; W. Villapando, violoncello; A. Annarini, contrabass. The ever efficient and sympathetic pianist and master accompanist Frederick Maurer, was at his accustomed seat at the Steinway grand, which, under his superb musicianship and little digits, yielded up eloquent support to the club and soloists.

The real blood and sinew of the program lay in three compositions by the Loring Club's rarely gifted conductor, Wallace A. Sabin, one of California's most satisfying composers and one of the finest organists on the coast.

Mr. Sabin's works that were brought to a first and highly successful hearing on this occasion were: *She Walks in Beauty* (words by Lord Byron), part song for men's voices a cappella; *The Song of the Tinker* (words by May Byron), for chorus of men's voices with piano accompaniment; *The Long Road* (words by Charles M. Kennedy), for chorus of men's voices with accompaniment of strings and piano. In each instance the audience rightfully insisted upon repetitions in toto, not as acts of mere politeness, but through a desire to hear again beautiful and well constructed products of a composer who knows how to write for a male chorus so that it keeps always within bounds and shows off to advantage, because operating according to vocal and composition rules that are thoroughly understood and utilized by Mr. Sabin.

She Walks in Beauty is an imposing choral work that sets forth inspiringly Lord Byron's poem. In this number the Loring Club revealed excellent tonal volume, and good ensemble, while the attention to the conductor-composer's wishes was faithfully adhered to.

The Song of the Tinker is a jolly, dashing conception in two-four time, into which Mr. Sabin has poured a lot of unctious and spirit, the effect on the listeners being such as to arouse salvos of applause even after it had been repeated, words and music combining to invoke a stormy demonstration of approval.

The Long Road is a rollicking chorus in six-eight time, and, although placed at the end of the program, it had to be repeated, the audience making no move to leave the hall until it was done over again; the finest sort of compliment to Mr. Sabin, who, by this trio of new choral numbers has added another jewel to his crown of achievements in the field of composition.

The concert began with the club and audience singing *The Star Spangled Banner*. Other programmed works sung by the Loring Club were: *Thou Comest Here to the Land* (Mendelssohn), St. John's Eve (Josef Rheinberger), Morning Hymn (George Henschel—arranged by Wallace A. Sabin), *Quiete Meridiana Nell'Alpe* (M. Enrico Bossi), *Credo* (George W. Chadwick), a beautiful thing, the last verse of which was repeated, and *Song of the Golden Calf*, the spirited outburst of Mephistopheles in the first act of Gounod's opera, *Faust*, and which sounds well as a male chorus.

Miss Elsie Volkman's solo contributions of the evening were the familiar and lovely aria from Bizet's opera, *Carmen*, *Qui Dei Contrabandiste* (sung by Micaela in the third act), and a group of songs consisting of *Les Trois Prières* (Paladilhe), *Psyche* (Paladilhe) and *Chanson Espagnole* (Delibes) in each of which Miss Volkman revealed a very sweet and well schooled lyric soprano vocal equipment intelligently employed. She was obliged to respond to insistent demands for encore selections at both of her appearances on the program, thus proving that her success was complete.

One of the enjoyable features of the concert was the playing of the Bach aria on the G string, in which violin solo, Lion Goldwasser was accompanied by strings, all under the commanding direction of Mr. Sabin. This had to be repeated to satisfy the audience.

All in all, the second and closing program of the Loring Club was, on the whole, fraught with good balance and wholesome compositions, the choral attack being spontaneous, the tonal quality sonorous and the production smooth. The Loring Club is one of the most useful members of San Francisco's musical body, and as such it is a treasured institution.

YOUTHFUL PUPIL TO GIVE CONCERT.

Lillian Swaey, a thirteen year old pupil of Giulio Minetti will give a violin recital in the Italian Room of the St. Francis Hotel on Wednesday evening, May 22. This young violinist possesses exceptional artistic faculties which have been so exceedingly well developed that those who have heard this little artist before are looking forward with more than ordinary pleasure to this forthcoming event. The program will be an enjoyable one and will reveal the young artist student at her best.

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following program was interpreted in a manner that gave evidence of the fact that all the participants were well trained and possessed sufficient ability to grasp the musical significance of the compositions they interpreted:

Duet—March Militaire (Schubert), Emily Jones and Miriam Linnell; Piano—Idyl (Labitzky), Menuett (in G) (Beethoven), L'Avalanche (Heller), Muriel Dodd; Melody (Rubinstein), Salut d'Amour (Elgar), Cornelia Armour; Butterfly (Merkel), Maxine Liebrecht; Scarf Dance (Chaminade) Turkish Rondo (Mozart), Alysse Allen; Evening Star from Tannhäuser, Spring Song from Flying Dutchman (Wagner), Miriam Linnell; La Harpe (Jungman), Warrior's Song (Heller), Elizabeth Clay; Heather Rose (Lange), Tarantella (Spindler), Mollie Spencer; Menuet (Paderewski), Nocturne (Leyback), Emily Jones; To Spring (Grieg), Polonaise, A major (Chopin), Laura Miller; Spinning Wheel (Narici), Album Leaf (Grieg), Albumblatt (Beethoven), Helen Heidt; Prelude, G major (Heller), Prelude, G minor (Rachmaninoff), Dorothy Conrad; Cello solo—The Swan (Saint-Saens), Wesley Heidt; Piano—Gazette (Gluck-Brasms), Nocturne F sharp minor (Chopin), Prelude, 23rd (Chopin), Grace Ziegentuss.

ANDREW G. McCARTY IN THE EAST.

Andrew G. McCarty, treasurer and manager of the wholesale small goods and talking machine departments of Sherman, Clay & Company, San Francisco, left for the East a few days ago on a business trip that probably will keep him away for several weeks.

WHY MELBA DID NOT SING IN SAN FRANCISCO.

Mme. Nellie Melba, the distinguished coloratura prima donna, left San Francisco last Wednesday evening for Santa Barbara where she will rest and enjoy the balmy California air until early July, when a trip to her home Melbourne, Australia, will be undertaken. Mme. Melba is an ardent lover of California, just as California is an ardent lover of Melba. She has just concluded an extraordinary season of opera and concert appearances, and feels the urgent need of a period of relaxation now. San Francisco will have to wait awhile to hear Mme. Melba, who will sing here at some date to be announced later. Owing to indisposition, the great soprano was obliged to cancel her San Jose and Sacramento recitals this week.

JOHANNA KRISTOFFY TRIUMPHS

Mme. Johanna Kristoffy was the soloist at the recent Municipal Orchestra concert at the Civic Auditorium on Thursday evening, April 15th. She received a tremendous ovation and sang with that thoroughness and that fervor which only the experienced and truly conscientious artists can display. Her fine, big soprano voice rang out clearly and purely and succeeded in giving a thrill to every musical soul. There are few singers who reach the very heart of music lovers to that extent exercised by Mme. Kristoffy and she has reason to feel proud of her triumph which culminated in one of the greatest ovations ever accorded any singer in the Civic Auditorium.

ELFIE VOLKMAN'S SONG RECITAL.

Elfie Volkman, the California soprano, gave a song recital in the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, April 16th, under the concert direction of Miss Eda Beronio. Miss Volkman was heartily received and judged from the steady and spontaneous applause accorded her, her listeners were decidedly pleased with her vocal art. After she had warmed up to the occasion she proved that she possessed a pleasing, flexible voice that is being used with intelligence and artistic judgment. Her enunciation is excellent and her phrasing decidedly conscientious and intelligent. The program consisted partly of operatic arias which were interpreted with gratifying buoyancy, and partly of charming songs giving with telling emotional effect and poetic instinct. Miss Volkman has every reason to feel gratified with the success she achieved on this occasion. The complete program rendered by Miss Volkman on this occasion was as follows: Nobles Seigneurs Salut! (Meyerbeer), (from Les Huguenots); The Violet (Mort), The Nightingale (Sjogren), The Message (Brahms); Caro Nome (Verdi), (from Rigoletto); Les bis Prières (Paladilhe), Psyche (Paladilhe), Chanson Espagnole (Delibes); A Spirit Flower (Campbell Tipin), Blackbird's Song (Cyril Scott), Norwegian Skee Song (Clough Leichter); Michaela Aria (Bizet), (from Carmen).

The accompanist was Fredrick Maurer, and it is but necessary to mention his name to convince our readers that a most capable and most gifted musician was selected to add importance to this concert. Mr. Maurer exhibited his well known musicianship throughout the program and helped not a little to make the entire event most enjoyable one.

S. F. OPERA COMPANY PLEASES.

Old fashioned adherents to the old saying that, "No one is a prophet in his own land," when the formation of a permanent operatic season in this city was to be suggested, wagged their heads and said "It can't be done." Nevertheless three weeks of successful business and artistic satisfaction have once more proven pessimism is often mistaken. True, the idea of choosing the Washington Theatre was a very happy one for, situated as it is in the heart of the Latin Quarter, it was surrounded by practically a population of 4,000 Latins or descendants of such, to whom music has still retained all its charms and who would not come down town to hear the same operas sung by bigger stars. With the aid of a "clientele" thus established, Manager Hubanik's task was to make the American lover of opera come to "Little Italy."

Since the first performance, when the first audience was about eight per cent American, it has grown now to more than fifty per cent, and among the daily patrons can be seen the elite of San Francisco, socially, scientifically and musically speaking. A casual glance at the balcony will reveal a good many young men and women ardently following each opera from librettos. They come from the different music schools and universities and around this city. Thus educationally and artistically the value of this enterprise has been safely increased and with the fourth week's stay, beginning tomorrow (Sunday), it may be safely predicted that the San Francisco Grand Opera Company is an accomplished fact.

Tomorrow (Sunday) the second performance of "Lucia Lamermoor," with Lina Reggiani, Magagnoli, Daddone, Agarioff and Neri in the principal roles. Tuesday, revival of Verdi's "Otello," an event that in the musical world will no doubt prove very interesting. It is years since Shakespeare's tragedy set to music by the great Verdi has been sung here and its revival will be well worth watching. Thursday, May 2nd, repetition of "Rigoletto," with Reggiani and Malpica in the two principal roles. Friday night, "Cavalleria Rusticana" and "Pagliacci," with practically all the artists of the company in this "double-bill" program. The Saturday offering has not been decided yet, and will be announced later.

MME. PETSCHNIKOFF SONATA RECITAL.

Mme. Lili Petschnikoff, violinist, and a distinguished artist of international reputation, together with Mrs. Robert Hughes, pianist, will give a sonata recital in the Colonial Ballroom of the Hotel St. Francis on Thursday evening, May 2nd. Mme. Petschnikoff is an American violin virtuosa of international reputation, and she scored quite a triumph in California when she was here several years ago and, together with her former husband, gave a series of violin duet recitals at the University of California. She is an artist of the first rank. Mrs. Robert Hughes is a pianist who has gained for herself an excellent reputation both as soloist and ensemble player, and she ranks with the very best of our artists. A concert by two such distinguished musicians should surely attract a large audience. There cannot be any question regarding the fact that the program to be presented on this occasion will be enjoyed by everyone who is genuinely fond of real music.

The complete program to be presented on this occasion will be as follows: Sonata No. 9, op. 47, A major (Beethoven), dedicated to R. Kreutzer; (a) Dance No. 2 (Brahms), (b) Canzonetta (Tschaiakowsky), (c) Adagio (Sinding), (d) Dance No. 5 (Brahms); Sonata, A major (Gesar Frankl). The tickets are \$2.00, \$1.50 and \$1.00 (war tax additional) and are for sale at Sherman, Clay & Co. and Kohler & Chase, and at the Colonial Ballroom on the evening of the concert.

FINE MUSICAL COMEDY AT CORT.

"Oh, Boy," with Joseph Santley will start the last two weeks of its engagement at the Cort Theatre next Sunday. It is quite the smartest and brightest musical comedy seen in San Francisco for many a year and has lived

'Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning," "Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

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up to all expectations. It is produced by Messrs Comstock and Elliott direct from a run of almost two consecutive years at the Princess Theatre, New York, six months in Boston and seven months in Chicago.

Guy Bolton and P. G. Wodehouse, authors of "Oh, Boy," have interwoven a funny combination of a wife who is a good Christian and a husband who is a good fellow, a Quaker aunt who mistakes three Bronx cock-tails for lemonade with hilarious result, an actress in pretty blue pajamas, a funny constable who is always breaking into people's houses at most inopportune times and a young college professor, who secretly marries a sweet little girl only to have her taken from his sheltering arms on the night of the marriage. All of these characters become entangled in the meshes of seeming deception which affords loads of fun for the audience.

Jerome Kern composed one of the most delightful scores heard in years. The popularity of more than half a dozen of the songs have survived two years of whistling and singing. Among the most popular are "Till the Clouds Roll By," "An Old Fashioned Wife," "Pals," "I Never Knew About You" and "Flubby Dud." Supporting Joseph Santley in the special Chicago company are Laurence Wheat, Dorothy Maynard, James Bradbury, Lavinia Winn, Hugh Cameron, Henry Dornton, Lenore Chipendale, Lillian Brennard, Billy Gould, Mabel Grete and Estelle Barry.

MISS SHELLEY'S FORTY-MINUTE RECITALS.

The Pacific Coast Musical Review is in receipt of a few programs of Miss Ida Hjerleid Shelley's studio activities in Sacramento. They represent a series of Forty-Minute Recitals, and appear to be just the thing for young students, both as to adequate training of their executive faculties and also as to bearing the kind of music best for the youthful mind. We are surprised to hear that a number of students who are thus given invaluable opportunities to broaden out their mind and cultivate artistic judgment do not take advantage of these splendid opportunities. They surely do not realize that if they refuse to become acquainted with these representative works and composers early in life they can never truly appreciate their beauty later on. Lost opportunities are very deplorable indeed. Listening to good music represents just fifty per cent of a thorough musical education.

Here are some of Miss Shelley's exemplary programs: Monday evening, February 15th—Miss Alma Anderson, pianist; Sonata op. 57, First Movement (Beethoven); Pan (Godard), Trilby (Godard); Golliwog's Cake Walk (Debussy); The Fauns (Chaminade),

Imperatrice des Pagodes (Ravel); Rhapsody No. XI (Liszt). Thursday evening, March 14th—Miss Marie Johnson, pianist; Serenade (Albeniz), Valse Caprice (Cyril Scott), A D. 1620 (from Sea Pieces) (MacDowell); Fantasia Impromptu C sharp minor (Chopin); Concerto G minor (Mendelssohn), orchestral accompaniment on second piano; Ida Hjerleid-Shelley. Thursday evening, April 4th—Miss Dorothy McNaren, pianist; Prelude and Fugue A flat major (Bach); Scherzo, op. 34 (Grieg), East and West (Dvorsky); Arabesque (MacDowell), Improvisation (MacDowell), Waltz, "Fairy King's Ball" (Kornegold); Concerto D major (Larghetto) (Mozart), orchestral accompaniment on second piano; Faschingsschwank (Carnival Scenes) (Schumann).

Following are some press notices of Miss Shelley's events, culled from the Sacramento Union:

March 17—Miss Ida Hjerleid Shelley introduced Miss Marian Johnson, pianist, at a recital on Thursday evening. This is the second of a series of "forty-minute recitals" in which the pupils of Miss Hjerleid-Shelley will be heard. The program was as follows: Serenade, Albeniz; Valse Caprice, op. 74, No. 7, Cyril Scott; A. D. 1620 (from Sea pieces), MacDowell; Concerto G minor (Mendelssohn), Allegro Andante, Presto, Allegro, (orchestral accompaniment on second piano, Ida Hjerleid-Shelley).

March 24—Several of Miss Ida Hjerleid-Shelley's pupils gave a very interesting musicale at the studio on Wednesday evening last. The program consisted of studies and sonatas, many of which had a second piano part. A number of guests were present, and at the conclusion of the program Miss Emily Rulison and Miss Hjerleid Shelley played two movements of Arthur Foote's sonata for violin and piano. The pupils who took part were: Alice Basler, Bessie Cooper, Ruth Craver, Thelma Ferguson, Sarah Naify, Rosemary Harkin, Evelyn Goodson, Bertie Kortstein, Edna Jackett, May Jones, Mildred Pomerantz, Helen Russell, Reita Stevenson, Marvin Blackford, Abe Harris, Gus Korstein, Raymond Russell and Robert Titus.

April 7—Miss Ida Hjerleid-Shelley presented Thursday evening her pupil, Miss Dorothy McNairn, in the third of the "40-minute recitals" that she is giving this winter. Five groups of tactfully chosen numbers gave every opportunity to display the gifts of the pupil and the skill of her teacher. The program was as follows: Prelude and fugue, A flat major (Bach); Scherzo, op. 34 (Grieg); East and West (Dvorsky); Arabesque (MacDowell); Improvisation (MacDowell); waltz, "Fairy King's Ball," (Kornegold); Concerto D major (Larghetto) (Mozart), orchestral accompaniment on second piano; Faschingsschwank (Carnival Scenes) (Schumann).

LISZT ON MEYERBEER.

Mr. Editor:

Once upon a time the great Heine wrote that Les Huguenots was such a masterpiece as to immortalize Meyerbeer. To be exact, he said: "By this work Meyerbeer has won, never to lose again, his citizenship in the eternal city of fine minds—a home in the Jerusalem of fine arts."

For many years there have been those who have challenged the Liszt encomium and have liked to say that Meyerbeer produces too many effects by noise and fury. Now, as an old pianist, I must come to the rescue of Meyerbeer and stand by Liszt. The Meyerbeer music, as arranged for the piano, does not contain the theatrical arrangement. His critics say he is given to too many arpeggios and scale-passages. This is to imply that he abounds in combinations of notes implying no thoughts, rather than in compositions rich with musical thoughts. Scale-passages rather annoy me, for they seem to run up stairs for an idea, when starved for lack of emotion.

I recently counted the number of scale-passages in four of Meyerbeer's operas—that is, in the first thirty pages of the four. I also made a similar count in a similar number of Mozart's operas. Here is an interesting record, taken from three of each of the four. I have misplaced the fourth: In Meyerbeer I found these facts—Roberto il Diavolo, 2 scale-passages, 20 arpeggios; Le Prophete, 18 scale-passages, 41 arpeggios; Les Huguenots, 15 scale-passages, 22 arpeggios; total, 55 scale-passages, 83 arpeggios. In Mozart I found the following: Don Juan, 60 scale-passages, 31 arpeggios; Zauberflöte, 7 scale-passages, 19 arpeggios; Nozze de Figaro, 58 scale-passages, 36 arpeggios. Total, 175 scale-passages, 77 arpeggios. In equal spaces, in other words, Meyerbeer has 151 of these mechanical successions, Mozart 253. In other words, the classical composer (Mozart) is in far greater degree open to the charge than is Meyerbeer.

A comparison of Meyerbeer with Mozart therefore disproves the one bitter criticism against the former. In Mozart many familiar figures are strung together in new order; but when playing or listening to Meyerbeer as arranged for the piano this is not the case. In Meyerbeer there is much fresh matter, little that is hackneyed.

Nobody excels Meyerbeer in melody and dramatic expression. In the scene between Raoul and Valentine Meyerbeer succeeds admirably in doing what even Wagner failed to accomplish. Show me better truth of expression and melodic quality than are united in "Robert, toi que j'aime," and I will gladly take off my hat to you. In Meyerbeer one cannot anticipate what is coming. There is an absence of hackneyed musical ideas. One cannot anticipate the phrases that are coming, nor can he anticipate phrases similar to what are coming.

In a concatenation of musical sounds half the wonder and beauty are in the virgin freshness of which Meyerbeer was a master.

J. W. BOYD.

Buy A Liberty Bond

Buy A Liberty Bond

MUSIC-IN-THE-HOME DRIVE.

Etta Ella Perfield Would Have Phonograph or Piano
In Every Household to Stimulate a Love
for Music.

(From the N. Y. Evening Mail, April 11, 1918).

Music in the home means: Inspire the mothers, the fathers and the children to sing, to express through music. Mothers and fathers and children who have heard no music cannot sing any more than a child could talk if he had heard no language. Community music has not reached the heart of the nation because only a very few have been brought under its influence. To be vital, music must be brought to the home of the individual. How can this be done? The quickest and surest way is to place a talking machine or a piano in every home.

First: Start a systematic campaign and establish a community music fund, to be used in helping to install an instrument in homes where it would be impossible to have music otherwise.

Second: Have community music centers where the fathers and mothers may go with their children and learn to sing short "sentence-songs" that they may reproduce in an inspired moment. America has no musical idioms. The "community music" songs have been too long to learn and reproduce. We have learned to sing about the thing, now let us learn to sing the real thing.

For example: We see a golden sunset that inspires us to sing: "If the evening's red and the morning's gray, 'tis a sign of a bonnie, bonnie day." We see the dandelion, the violet, the rose, the star, the moon, the brook, the sea, the soldier, etc., let us respond at once and express our impression in song. There are hundreds of short "sentence-songs" that are most desirable for this purpose. As soon as we begin to sing in the home, in the fields, on the highway, then we are ready to learn longer folk songs and finally we are ready for the classical songs.

While we are expressing, let us hear on the talking machine the music we are to sing later. Who will be the first to start the "Drive" for music in the home? The war cannot last always. Now is the time to plan for the great constructive work which must follow. The more we feel and know about music the more we can get out of it, and the more meaning we can draw out of everything else. No other branch of study offers as great possibilities for individual development as music.

The three important senses—hearing, feeling and seeing—are always in use. A finer sense of hearing, feeling and seeing cannot be developed by any other training. Only a great sorrow and music develop a sense of inner feeling that is akin to intuition. The musician sees beyond the visual and discerns what he feels, understands, sees and hears beyond what words are capable of expressing. Educators of today are giving the greatest value to the doing studies. Arithmetic demands concentration, reasoning and exactness. So does music. Manual training demands judgment and hand training. So does music. We study geography in music. Penmanship is a test for the hand. So is music.

Surely music is a doing study. Singing and playing are doing. Composing is doing. Everything is doing. In demanding exactness, concentration is gained. By demanding that the thoughts seek out all the qualities of a piece, attention is gained. Notes and signs teach us to see. By training us in feeling and hearing, we are taught to observe. By making the hands work with care and for a definite purpose, facility is gained. Strength is gained because its broad study balances the student. The training of the hands in executing music is of great benefit. Did you ever stop to think how many people are training the hands for some purpose? Such a variety.

One strives for skill with tools, another works with delicate plants, still another manipulates the typewriter, and another gains speed in laying bricks while the blind even read with their fingers. Some doctors make wonderful cures with their fingers. We cannot have too much love of music. We must have it for ourselves, in the home, in the school, in the church, and in the army. Shakespeare said that the man who has no music in his soul and is not moved by concords of sweet sounds is fit for treason, stratagem and spoils.

I agree with Shakespeare except that I believe all men have music in their souls, and although it may seem deep down, there is a way to start the fountain of music in every human being.

MRS. MACDOWELL ON THE COAST.

Mrs. MacDowell Delights Audience With Exposition of
Husband's Music.

A rare exposition of the beautiful MacDowell music was presented before the Amphion Club yesterday afternoon by the widow of the famous composer, assisted by Mme. Hesse-Sprotte, contralto and her accompanist, Mrs. Gertrude Ross.

The program was unique, as Mrs. MacDowell prefaced the musical part with a delightful explanatory talk, illustrated with stereopticon views of the MacDowell Memorial at Peterborough. Mrs. MacDowell's talent as a musician and her fine interpretative intuition were brought out in the vivid pictures in tone painting she made of the famous descriptive pieces of the composer. She followed the traditions of his tutelage and colored it by her own charming and sympathetic personality, endearing old favorites still more in the hearts of her listeners. They were all there and made the main part

of the program, and for good measure she added a group of delightful encores. The music loving public is to be congratulated that after the death of the composer she gave her pianistic talent to the world after so long withholding it in the interest of the creative genius of her husband.—The San Diego Union, February 21, 1918.

Mrs. MacDowell Given Hearty Welcome.

The Santa Ana Musical Association is to be sincerely congratulated for bringing so charming a musical treat to the city as was enjoyed in the program of MacDowell compositions presented last evening by Mrs. Edward MacDowell.

In a manner wholly unassuming and not at all favoring of MacDowell propaganda, this splendid woman and artist, for long years the inspiration and helper of the American music master whom the world has learned to revere explained the labor of love to which she has devoted her life as a memorial to her husband. Many delightful scenes of the Peterborough Colony and of the pageants held there were thrown upon the screen, during which Mrs. MacDowell played numbers that were actually used when the latter were presented. All were delightfully interpreted and rendered with an authority practically born of their source. The factors that especially make MacDowell's music great are rare imaginative quality, strength of utterance, delicacy of feeling and rich harmonic structure. It is the greatness born of simplicity and sincerity. As foreigners have long since recognized these qualities so today more than ever before is America's great musical prophet receiving the honor of his own country.—Santa Ana Blade, February 20, 1918.

Mrs. MacDowell's S. F. Appearances

A splendid audience was on hand at the auditorium last night to listen to an all-American program and by their presence paid homage to Edward MacDowell, America's most distinguished man of music, whose widow appeared in interpretations of some of his most eloquent piano music. The San Francisco Municipal Orchestra, under direction of Frederick G. Schiller, gave the concert, and Mrs. MacDowell gave two groups of pieces in which she created even in the great auditorium, the spirit of intimate contact with the genius of her husband, the composer of whom America is most proud.—San Francisco Chronicle, March 1, 1918.

Six Thousand Hear MacDowell Concert

As Clara Schumann kept shining before men the light of her faith in her beloved Robert by playing his compositions and transmitting the spirit of his romantic idealism, Mrs. Edward A. MacDowell has for the last eighteen years devoted herself to the fulfillment of her husband's last wishes for the assistance of the struggling talent. Last night she gave her message to some 6,000 San Franciscans in the Civic Auditorium at the concert of the Municipal Orchestra. The eleven numbers she played ranged from the classical virtuosity of MacDowell's early youth, to the strong individuality of his matured powers. Mrs. MacDowell possesses the authoritative knowledge of one who knows the composer's own manner of performance and his intent. To hear her is to be touched with the sense of loss and to be inspired as by the veritable voice of one departed.—The San Francisco Examiner, March 1, 1918.

It was a beautiful tribute to the genius of Edward MacDowell and his widow, when, as she appeared on the platform the orchestra all stood in "salute" to her and her message.—San Francisco Call and Post, March 1, 1918.

Mrs. MacDowell played with splendid technique and a certain pathos that suggests the grief she feels for the loss of her husband.—The San Francisco Daily News, March 1, 1918.

MRS. REES SINGS NATIONAL ANTHEM.

Mrs. Richard Rees, San Francisco's popular soprano, sang The Star Spangled Banner at the opening session of the California Congress of Mothers and Parents Teacher Associations, held at the Hotel St. Francis, on April 18th and 19th, this being the seventh annual convention of the organization. This singer might almost be regarded now as San Francisco's official Star Spangled Banner artist, as she is in active demand in this particular respect, all of which goes to prove that she is a most satisfying interpreter of our national anthem.

WASHINGTON M. T. CONVENTION.

The Third Annual Convention of the Washington State Music Teachers' Association was held at Pullman on April 22nd, 23rd, and 24th, the first half of the present week. The sessions and concerts were held in the State College Auditorium.

CONDUCTORIAL RUMORS.

Now that Eugene Ysaye has been made the permanent conductor of the Cincinnati Symphony Orchestra, all rumors as to who is to be the baton chief of that symphonic body are stilled. Rumor can yet toy, however, with the Boston Symphony Orchestra leadership, and Ossip Gabrilowitsch, the brilliant pianist-conductor, is among those mentioned as possible successors to Dr. Karl Muck. In the meantime, Ernst Schmidt, former assistant conductor of the Boston Orchestra, is carrying that organization through the closing weeks of the season, and the management is, so far, making no announcement about arrangements for a new conductor.

Mr. Francis Stuart of New York
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PAULIST CHORISTERS.

The Paulist Choristers of Chicago, the world's greatest choir, and which under the leadership of Father Wm. J. Finn is bringing America to raise a fund for the immediate aid of stricken France, will be heard in a mammoth concert at the position Auditorium on Sunday afternoon, May 26th, at 2:30 sharp. Tickets are on sale now at the box offices of Sherman, Clay & Co. and Kohler & Case.

Everywhere the Paulist Choristers are received by audiences that tax the capacity of the theatres and concert halls in which they sing. With the possible exception of the greatest of the symphony orchestras no other musical organization gets the unstinted praise that the Paulist Choristers do. The other day they sang in Richmond, Va. Here was what the Richmond News-Leader of the next day said: "Perfection in choral work, wonderful in its effectiveness and remarkable from every point of view is the concert last night of the Paulist choristers of Chicago. Such perfect smoothness of style in the ensemble

pro prowess of the youthful singers was manifested in the "straight" singing of various national anthems, "at salute."

BERKELEY FRATERNITY CONCERT.

At the Phi Mu Frat House in Berkeley recently a program of unusual excellence was given under the auspices of the War Service Council. The rooms were crowded with an audience that was interested and appreciative to an inspiring degree, and every number received the encore that goes so far to show real enjoyment on the part of the listeners.

Among the vocalists was one who has not been heard as much on the San Francisco side of the bay as her talents would warrant though well known to East Bay audiences. Mrs. Orton has a soprano voice of great power, clarity and the flexibility of a coloratura, and her personality is full of magnetism which gets into her songs and wins her audiences with the first phrase. In Mrs. Orton's group were songs well chosen to display not alone the lovely quality of her voice but her rare ability to interpret, giving the "Meadow Lark" a real bird note and the true Irish lilt to

net), (b) Orientale (César Cui), (c) Liebestreu (Kreisler), Miss Phyllis Harms, Mrs. N. W. Wiley, accompanist. duet—Love and War (Cooke), George Calfee, Griffith Roberts, Mrs. George Calfee, accompanist.

MANNING SCHOOL RECITAL.

Four of the advanced pupils of the Manning School of Music were presented by Mr. Manning in a finely chosen program of piano music on Friday evening last, at Sorosis Hall.

The first number was given by Miss Caroline Todd, and consisted of three compositions from Beethoven, Gluck-Brahms and Brahms. The work showed a fine advancement over the recital of last year when Miss Todd was last heard publicly, and through the three difficult numbers the pianist acquitted herself with musicianly understanding and accuracy as to text and with a technical dexterity which shows the earnest student. Miss Todd gave also two Schumann numbers later on the program. Miss Todd's best number was the Brahms "Rhapsodie."

The Arabesque for two pianos (Debussy), was played by Mrs. Elizabeth Hoey of Martinez and Mr. Manning who took the second piano, and this was a fine number brilliantly played. Mrs. Hoey's later group went far to confirm the favorable impression of her first work and showed the true musician in all her numbers. MacDowell's "Will o' the Wisp" was given a delightful reading.

Miss Iola Banta gave two numbers and, though a bit nervous on her Schubert Waltz, her confidence was regained on the second number, "La Fileuse," and it was beautifully played.

Little Mildred Titcomb, the twelve-year-old prodigy who has been with Mr. Manning from the beginning of her musical education, acquitted herself of her numbers in a manner that beautifully fulfilled the promise made by her appearances of former years. The youthful pianiste is an earnest student and musically intelligent far beyond her years, as demonstrated in her interpretation of the MacDowell compositions, which displayed an unexpected breadth and grasp of the thought conveyed in the composer's tone painting. Later in fact to close the

program, the young musician, who is exceedingly musicianly and thorough in all she does, seldom satisfying her own standard of excellence, played with the aplomb of a veteran and the finesse of an artist, the beautiful Mendelssohn Concerto (the first movement), with the orchestra part supplied by Mr. Manning on a second piano, and played it splendidly with no temporizing as to tempo or difficulty. That Mildred Titcomb has a future is assured because of her indefatigable industry where her music is concerned and that rare quality the inability to reach her own standard. Just as long as the little pianist keeps to this state of mind just so long will she continue to progress, to the infinite satisfaction of her friends and her instructor, who asserts that it is a delight to teach her.

Friday's program follows: First movement from Sonata op. 27, No. 1 (Beethoven), Gavotte (Gluck-Brahms), Rhapsodie, G minor (Brahms), Miss Carrie Todd; Arabesque for two pianos (Debussy), Mrs. Elizabeth Hoey and Mr. Manning; A la Bien-aimée (Schuett), La Fileuse (Raffi), Miss Iola M. Banta; From a Wandering Lieder (MacDowell), Song, from Sea Pieces (MacDowell), Mildred Titcomb; Romance, F sharp major (Schumann), Whims (Schumann), Miss Todd; To a Water-lily (MacDowell), Will o' the Wisp (MacDowell), Waltz, C sharp minor, op. 64, no. 2 (Chopin), Mrs. Hoey; First movement from G minor Concerto (Mendelssohn), Mildred Titcomb, orchestral part on second piano, Mr. Manning.

GRAND OPERA IN BOSTON.

Boston has been regaled this week by performances given by the Metropolitan Opera Company of New York, which concluded its long New York season last Saturday, April 20th. It has been two years since the big organization from Gotham has played in Boston.

BEHYMER VISITS SAN FRANCISCO.

California's hustling and popular impresario, L. E. Behymer, came up last week to pay San Francisco a flying business visit, and left on Tuesday evening for the Southern California metropolis.



FATHER WM. J. FINN

Conductor Paulist Choristers and a Musician of International Fame

work, precision of attack, unity of shadow and dismissal was never before heard in Richmond, and the singing of these boys could be used as a model for any choir or chorus. In spite of the very element weather there was a large audience present and the perfect attention and enthusiastic applause was indicative of the thorough appreciation of a crowd which was made up largely of music lovers. Under the exigencies of performance the boys were remarkably alert, eager for the cues, ready and anxious for the start. They stood well, breathed deep the instant of attack, which was always clean cut, with wonderful sustaining power for such young men. Equally remarkable was their memory, singing a long program without rest or music. There was throughout a sense of reserve force in the sturdy passages and a tonal lustre no less full in the softer suggestive ones with never a suggestion of straggling. The notable control and distribution of breath in the crescendo and decrescendo effect was most remarkable, at the same time the resourcefulness and variety of the

"Top o' the Mornin' Peggy," and the joyousness of Adelaide Needham's "Hay-making" made up the last number to a group that fairly brought down the house.

It was an excellent program excellently given all through, and from every point of view was voted a success.

The program follows: Cello solos—(a) Variations Symphoniques (Boellmann), (b) Schöön Rosemarin (Kreisler), (c) Adagio (Pollini), Miss Dorothy Dukes, Miss Marjorie Webster, accompanist; songs—Frank Spaulding, Mrs. George Calfee, accompanist; soprano solos—(a) The Meadow Lark (Abbie Gerrish-Jones), (b) Top o' the Mornin' Peggy (Abbie Gerrish-Jones), (c) Hay-making (Adelaide Needham), Mrs. William Gerritt Orton, Miss Margaret Cain, accompanist; reading—The Maker of Dreams, Mrs. Luther Williams; soprano solos—(a) By the Waters of Minnetonka (Lieurance), (b) A Spirit Flower (Campbell-Tipton), (c) The Wilderness (Horsman), Miss Margaret Kollmer, Miss Vivian Edwards, accompanist; violin solos—(a) Meditation from "Thais" (Masse-

THE PHENOMENAL ARTISTIC BALLAD SUCCESS

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ROSES OF PICARDY

SONG

Words by FRED E. WEATHERLY Music by HAYDN WOOD

pp Slowly

"Roses are shu - dig in Pic - ar - dy, in the bush of the vil - ler

Slowly.

pp

deu, Ro - ses are flow - ing in Pic - ar - dy, butcher's

sev - er a rose like you And the ro - ses will die with the

multimeter. Add our record to the record. But there's one more that's not in Picardy! It's the one that's in the heart. Copyright, 1915, by Chappell & Co., Ltd.

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Sherman, Clay & Co. report a steadily growing demand on the Pacific Coast for "Roses of Picardy," which is having a tremendous vogue in England, where it is said to be the legitimate successor to Lohr's "The Little Grey Home in the West." "Roses of Picardy" is published by Chappell & Co., Ltd., of London, New York, Toronto and Melbourne.

Minor Notes

By HERBERT I. BENNETT

Talk about California—or let us say—American ability to do big things! How incredible it seems that San Francisco was overcome with an appalling disaster only twelve years this month, when about twenty-eight thousand buildings were burned in an area covering nine square miles, entailing a property loss of about three hundred and fifty-five millions of dollars. To gaze upon the San Francisco of today with its imposing business edifices, beautiful stores and window displays, palatial theatres and motion-picture temples, hustle and bustle of activity, brilliant night scenes under electric lights of dazzling glow, complete street car service including some of the finest types of steel cars in the country, its marine and Twin Peaks boulevards, not forgetting its varied musical manifestations and the San Francisco Symphony Orchestra conducted by Alfred Hertz, one of the most distinguished baton manipulators of the present day—to gaze upon all this complexity of wonderful achievement of rehabilitating San Francisco in twelve short years is to be brought face to face with the fact that this is the sort of spirit that is going to carry the Americans far in their aid to the Allies in winning this war for Democracy and world freedom. And let us not delay in buying Liberty Bonds which should be purchased RIGHT NOW. Money is urgently needed immediately for the cause for which the United States and its Allies are fighting. Musicians do more than your bit. Do your ALL.

Leander S. Sherman, the universally known and admired president of Sherman, Clay & Company, San Francisco, is serving at present on the Federal Grand Jury, which accounts for his frequent absence from his handsome private office on the first floor of the big music house.

Picking up a copy of the "Key System News," a semi-monthly four-page publication of the San Francisco-Oakland Terminal Railways, which operates an extensive transbay ferry line and systems of electric railways and trolley street cars in Oakland, Berkeley, Richmond, Alameda, Haywards and other East Bay communities—picking up a copy of the above mentioned publication dated April 13, 1918, while enroute to Oakland the other day on the Key System ferry boat, the following brief, but strong announcement headed "Anonymous Communications" fell under my searching and penetrating optics ever on the alert for something to use in this column:

This company is glad at all times to receive suggestions from its patrons, but we feel that when suggestions are sent to us in good faith the communications should be signed.

All complaints or signed communications of whatever nature are given careful attention and replied to. It is impossible to reply to anonymous letters and we feel that such letters are not written in good faith and consequently they find their resting place in the waste basket.

So, even transportation companies receive anonymous communications! And "they find their resting place in the waste basket!" After all, then, newspapers and the Pacific Coast Musical Review are not the only ones thus treated by incognito fault finders and critics, whose letters "are not written in good faith." Think of it, the railroad business carries the same sort of diversion. Oh, hooray!

Says the Christian Science Monitor of Boston: "That they do extraordinary things in Kansas nobody, who knows the State and has followed its achievements, even in a casual way, need be told. Still, few will be prepared for this from the Lawrence (Kan.) Journal-World: 'While eating, Blanche Malcom sang Oh, Dry Those Tears, One Fleeting Hour, and the old, though favorite Perfect Day. She was accompanied by Claire Noland as tenor and Greta Noland on the piano.' One is left," dryly adds the Christian Science Monitor, "to wonder what Miss Malcom might have done before or after eating."

Mrs. Richard Rees, the active and popular San Francisco soprano, says her friends think that she ought to have joined the Navy because of her success on the "high C's."

Stella Power, the lovely young Australian coloratura soprano, pupil and protégé of Mme. Melba, who has completed a tour with the famous diva through America, spent several days in San Francisco prior to her departure last week for her home in Melbourne. She was delighted with the city, and thinks California is simply wonderful. Miss Power is a most natural and enthusiastic girl with finely developed qualities of observation as well as voice and musicianship. She frequently exclaimed joyously over some attraction while being motored through the city, the Presidio, past the Cliff House, along the ocean beach, through Golden Gate Park and over Twin Peaks boulevard, from whence at the summit about nine hundred feet above the metropolis, an extraordinary panorama of San Francisco, the bay, ocean, Mounts Tamalpais and Diablo, Oakland, Berkeley, Alameda, the distant hills and mountains is obtained on a clear day like it was when Miss Power went automobilizing about three short hours before she sailed away through the Golden Gate bound for Australia. Stella Power found constant reminders of her home land in the eucalyptus trees, originally transplanted from Australia, and which grow as luxuriantly in California as they do in their native land on the other side of the expansive Pacific ocean.

Says the San Francisco Examiner: "The use of oxygen inhalers has made possible balloon ascensions above 25,000 feet." This might be paraphrased like this: The use of hot-air inhalers has made possible musical ascensions above 25,000 facts.

The San Francisco Examiner of recent date also had the following paragraph among its Science Notes: "Deep cultivation with the aid of dynamite is being tried on tea plantations in India." This leads us to ponder over what might happen if that sort of "cultivation" were ever to be tried on some forms of voice culture, for instance.

The Beethoven Piano Club of Berkeley, of which progressive organization that very enterprising and fine musician, Roscoe Warren Lucy is the Director, is the sort of pianistic group of young people who accomplish something worthwhile in the world of music. The writer of this department had the pleasure of attending a recent meeting of the Beethoven Piano Club and was deeply impressed with the well planned and serious work that is enthusiastically carried out by Mr. Lucy, his advanced students and the latter's pupils. Long life to the useful Beethoven Piano Club of Berkeley, Cal!

The intrepid California impresario, L. E. Behymer, spent a couple of busy days in San Francisco this week. "Bee" has been using his wings "to beat the band" during the past few weeks. He "buzzed" around the Pacific Coast Musical Review "hive" long enough the other day to tell the editors how he had slept in his own home bed at Los Angeles but twice in eighteen nights, having covered in that time about seven thousand miles right in California with San Francisco as the most northerly point and San Diego the farthest place to the south. Los Angeles, San Diego, Bakersfield, Santa Barbara, Fresno, Riverside, Long Beach and San Francisco felt the Behymer hustle, some of these cities having been visited several times in succession during those active eighteen days when "Bee" was flying around in the interests of Mme. Melba, Mischa Elman, Cecil Fanning and a couple of lecture attractions outside of the musical game. The California impresario got out of bed at any and all times through the nights to get to the next date point by milk trains, freights or newspaper special trains. "Bee" does not depend upon regular scheduled passenger trains when he is winging over the map, but jumps aboard anything drawn by a locomotive or propelled by electricity or gasoline. He is known to and welcomed on all the lines by the train crews who have come to know how the intrepid manager simply must get along so as to keep his closely made appointments sometimes lying hundreds of miles apart. Here is a "busy Bee that improves each shining hour."

Twenty-four years ago last Monday, April 22nd, Sousa's Band concluded a five weeks' engagement at the Midwinter Fair held in Golden Gate Park, San Francisco, during the first six months of 1894. In those days the March King's organization was known as Sousa's Peerless Concert Band. It began its Midwinter Fair engagement on March 18th and finished on April 22nd. From San Francisco Sousa's Band proceeded to Atlanta, Ga., where it played a long engagement at the Exposition held in that city, and which inspired Sousa to write his famous King Cotton march.

Charles C. Dunn, Song Leader U. S. N. at Mare Island, Cal., is also Song Leader at Yerba Buena (Goat) Island in San Francisco Bay, where he leads and teaches the sailors on Saturdays and Mondays of each week. Mr. Dunn is doing splendid work with the Marines and Sailors with whom he is very popular both at Mare Island and Goat Island.

OUT DOOR ART LEAGUE PROGRAM.

Mrs. W. P. Buckingham, who has many times furnished entertainments for clubs and society affairs, provided one of most excellent quality for the pleasure of the members of the Out Door Art League, which gave its final program for the season last Tuesday. Each member was intended to be in some way associated with matters of the Springtime. Those who participated were Miss Dorothy Scoble, who has developed into a most graceful and artistic interpretive dancer, closely following the methods of Veronise Vesthoff, who was her instructor. She was ably assisted by Miss Helen Maxwell. Miss Wadham gave two soprano solos, which were well rendered. Godfrey Price charmed the audi-

ence with his glorious baritone voice, which will some day make him a singer of renown, unless we are much mistaken. The little Misses Dorothy, Phillis and Phoebe Speck furnished a most charming living illustration of the "Budding of Spring." Mrs. Buckingham filled out the balance of the program by a recital of James Whitcomb Riley's "Old Sweetheart of Mine" and "Oh Glory"—the two numbers being quite diverse in their sentiment, the first so sweetly simple, the latter so stirring—points excellently made by Mrs. Buckingham who well conceived and maintained the equipment of each.

MATZENAUER SINGS BEFORE WILSON.

Margaret Matzenauer's first recital appearance in Washington, which took place last week, was a memorable occasion to the celebrated prima donna of the Metropolitan Opera Company, for at that time she had the great pleasure of singing before President and Mrs. Wilson, who occupied a box at her recital and remained throughout the entire program even to the "Star Spangled Banner." Madame Matzenauer was greatly impressed by the simplicity and democracy of the President and at the lack of formality connected with his entrance into the theatre. To quote her own words, "In Europe, even in the countries that are republics—when the ruler and chief executive enters a theatre the audience all stand up while the artist has to stop in the middle of her performance and bow and smile until the commotion connected with this entrance has subsided. But it is so different here. At my concert in Washington, the President entered while I was singing my second number and instead of taking his seat remained standing in the back of the box until I had finished the song. When he took his seat no special attention or recognition was paid him and I learned later that this informality and lack of ceremony was his own particular wish. He goes to concerts because of his love of music and art and wishes to be left free to enjoy himself without any reminder of the cares of his official position."

GODOWSKY AS "AFTER-LUNCHEON SPEAKER."

During his recent concert tour of Western Canada Leopold Godowsky was guest of honor at a luncheon given by the Calgary, Alberta Board of Trade, at the conclusion of which he was called upon to make a speech. With characteristic wit the great pianist started his brief address in this wise: "When I was informed by my manager, Mr. Lambert, that I was expected to say something to this distinguished gathering, I not only lost my appetite, but I lost my speech as well. Now a speechless orator is about as impossible as a sightless painter. While I feel comparatively at ease on the artists' battle-ground—the concert stage—and am ever ready to face bravely the audience—the big guns—I must admit that I am positively cowardly when it comes to public verbal utterance. I have neither the voice of a Caruso nor the self-reliance of a Harry Lauder to be a successful after-luncheon speaker." After expressing his appreciation of the honor paid him by the Board of Trade, Mr. Godowsky went on to speak of the real mission of music which he pronounced as immeasurably higher and nobler than merely to supply amusement to the lonely listener or to the noisy crowd. "The musical language when understood reveals unsuspecting worlds, discloses heights and depths of human thought, emotion and sentiment far beyond the range of visual and aural symbols."

MORE ORCHESTRAL FARE FOR NEW YORK?

An unconfirmed rumor comes from New York to the effect that a series of five concerts may be given there next season by the Philadelphia Orchestra in addition to those now presented annually by the Philharmonic Society, New York Symphony Society, Boston Symphony and Russian Symphony Orchestras. The fact of the matter is that the Philadelphia Orchestra under the masterly leadership of Leopold Stokowski is now reckoned among the very big symphonic attractions of the East, and it has made a deep impression in New York at its single appearances there during the past few seasons, so that it would not be at all surprising if the Stokowski organization takes its place among the regular out-of-town visitors that bid for metropolitan honors hereafter.

YSAYE CHOSEN AS CONDUCTOR.

From Cincinnati comes the welcome news of the selection of the great Belgian violinist, Eugene Ysaye, as the permanent conductor of the Cincinnati Symphony Orchestra to succeed Dr. Ernest Kunwald, recently termed at Fort Oglethorpe, Ga., as an alien enemy. Ysaye has been among the guest conductors in Cincinnati since Kunwald's arrest, and has aroused tremendous enthusiasm by his compelling baton mastery. Ysaye has had long experience as a symphony leader, his Concerts Ysaye in Brussels having been a famous orchestral institution for many years. Cincinnati is to be congratulated in securing the master to conduct its fine symphony orchestra in the future.

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A PROGRESSIVE PIANO CLUB.

The Beethoven Piano Club, of Berkeley, Cal., consists of pupils of Roscoe Warren Lucy exclusively, with the exception of a few non-musical Associate Members who are privileged to attend all recitals. The officers consist of E. George Harlow, President; Miss Olive Peters, Vice-President; Miss Aileen Murphy, Secretary; Miss Margaret Griffin, Treasurer, and Roscoe Warren Lucy, Musical Director. The club meets once a month, when a program is rendered by the members and their pupils. At the close of the club program, numbers are frequently rendered by professional singers, violinists, etc., and when possible addresses are arranged to be given by musical pedagogues on musical matters. The club has two piano quartets within the membership. The following program was rendered by the Beethoven Piano Club on Sunday afternoon, April 14th, at 3 p. m. Juvenile part—(1) Pixy's Goodnight Song (Brown), Miss Elsie Ingalls, presented by Miss Marguerite Griffen; (2) Rustle of Spring (Sinding), Miss Hazel Ward, presented by Miss Margaret Douglas; (3) Promptu (Reinholdt), Miss Thelma Warfel, presented by Miss Aileen Murphy; (4) (a) Prelude, op. 28, No. 7 (Chopin), (b) Stormy Day (Schytte), Miss Helen Mahoney, presented by Miss Olive Peters; (5) Twilight (Criml), Miss Laura Eppstein. Adult program—(1) Preludes, op. 28, Nos. 4, 20, 21 (Chopin), Miss Myrl Stelle Dale; (2) Polonaise (MacDowell), Miss Olive Peters; (3) Prelude from Suite op. 10 (MacDowell), Miss Lottie Ruddick; (4) Marseillaise Transcription (Liszt), Miss Marguerite Griffen; (5) Suite, op. 70, Prelude, Menuet, Toccata, Romance, Fugue (J. S. Bach), Miss Grace Jurgens; (6) Polonaise A flat major (Chopin), Miss Aileen Murphy.

A most delightful and instructive address was given to club and audience by Herbert I. Bennett, former Hoagland Editor of the New York Musical Courier, and now Managing Editor and Business Manager of the Pacific Coast Musical Review. Mr. Bennett having received a very happy and appropriate introduction from Roscoe Warren Lucy, who knows just how to say the right thing and when to say it. Mr. Bennett's subject was "Music and Musicians in New York," and the amount of information he gave about the opera, orchestras, conductors, singers, violinists and pianists was a revelation to his listeners. The Beethoven Piano Club sincerely trusts that Mr. Bennett will consent to favor again at some future day.

The meeting was one of the most successful and interesting that the Club has held. W.

CECIL FANNING RAISES \$3,200.00.

It is perhaps true that in recent months no one artist has done more to plan worthy entertainments for the soldiers than has Cecil Fanning, the gifted baritone. Those who have direction of the recreational activities of the 40,000 soldiers at Camp Sherman, Chillicothe, Ohio, early recognized the immense help that Mr.

Fanning would do them, and made him chairman of the music committee at Columbus, the State capital, which is only a short distance by trolley from the camp. Mr. Fanning's wide acquaintance with artists, his remarkable executive ability, developed to a degree which is rare in those also gifted with unusual interpretative powers, and his enthusiasm for the cause of America in this war, were alike considered measures of exceptional fitness for this work. And so they proved to be. He immediately busied himself in the work; helped to gather singers for the large chorus which staged a Song and Light Festival at the camp on Christmas Eve, and then laid plans for a series of concerts to create a Camp Entertainment Fund. The Government provides many funds, but not one of them included in the Army budget is money with which to pay the fares of musicians who journey to the camps to entertain the soldiers. Mr. Fanning planned a series of four concerts for Ohio cities, to be called the Governor's Musicales, so arranging them and so locating them that they would appeal to those whose purses were ample to support them. The first was given at Trailsend, the new and magnificent home of Governor James H. Cox, of Ohio, at Dayton, the first formal affair ever given in the home to which Mr. Cox lately brought a bride. H. B. Turpin personally took the management of this concert in charge and sold every ticket. The second, a few days later, was given in the Deshler Hotel, at Columbus, and was attended by a very large and representative audience of the Ohio capital's musical and social elect. The third was planned for a club house at Toledo, but the patronage proved so large that it had to be transferred to a larger auditorium. The fourth was given at the palatial home of Mr. and Mrs. F. A. Seiberling, the rubber magnate of Akron. These concerts netted over \$3,200.00 for the camp entertainment fund. Those who participated were Cecil Fanning and his accompanist, H. B. Turpin; Mrs. F. A. Seiberling, contralto, and Miss Marie Hertenstein, pianist. This same personnel gave a concert for the soldiers at Camp Sherman on the night of Washington's Birthday, and an audience of five thousand turned out to hear them.

But this has not been all of Mr. Fanning's work in behalf of Camp Sherman. He has for many weeks supervised the semi-weekly concerts, on Sundays and Wednesdays, at Camp Auditoriums, and these have roused large attendance and much enthusiasm from the soldier selects. Mr. Fanning has enlisted the whole State in these concerts, and already groups of artists have been sent in from Cleveland, Akron, Youngstown, Canton, Bucyrus, London, Zanesville, Cincinnati, etc. R. E. Johnston, London Charlton, Winton & Livingston, etc., have offered their artists en tour, and already Madame Stanley and others have appeared at the camp.

All this self-sacrificing work, which has caused Mr. Fanning to forfeit several concerts and many recreational pleasures, has been possible because his mid-winter tours have been within easy distances from his home in Columbus. Mr. Fanning hopes to continue

the work for the duration of the war, and is planning to remain in Columbus all summer employing all the resources of his friendships, personal and professional, to give Camp Sherman soldiers a series of concerts of which Ohio, Pennsylvania and other States represented there may well be proud.

RICARDO STRACCIARI.

The demand for Stracciari is growing. The artist for the first time in ten years and practically for the first time since his tremendous development, was heard in this country at Chicago on November 25th last, and although Mr. Stracciari is an artist whose services can be secured by a limited number of cities only, on account of the very big fee which he receives for his services, his manager, M. H. Hanson, of New York, has been compelled to forego engagements at such important points as Kansas City, Wichita and Lindsborg, Kansas, the festivals in these cities, for which Mr. Stracciari was recently wanted, coinciding with other dates previously booked for Signor Stracciari in towns like Dayton, Ohio, Indianapolis and Ann Arbor, Michigan. Stracciari's fame is traveling so rapidly that cities as remote as Butte, Montana, and Vancouver, B. C., have, during the last few days, telegraphed for Stracciari concerts.

MATZENAUER SINGS FOR PATRIOTIC CAUSE.

One of the most public spirited and patriotic of artists is Margaret Matzenauer, the great contralto of the Metropolitan Opera Company, who is giving the entire proceeds of her New York and Boston recitals to War Benefits. The Educational Fund of the National War Savings Committee will be the beneficiary of her New York recital and the American Fund for French Wounded of her Boston concert. Mme. Matzenauer recently aroused the greatest enthusiasm by her singing of the "Marseillaise" and the "Star Spangled Banner" at a banquet of the Women's Overseas Hospital at the Hotel Biltmore. Incidentally it has just been learned that little Adrienne, the four-year-old daughter of Mme. Matzenauer is busily engaged in teaching her mother the second verse of the "Star Spangled Banner," for this ardent little American says it is not enough to sing only one verse.

DR. MUCK INTERNED AS ALIEN ENEMY.

Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, who was arrested recently by the Federal authorities, has been, it is reported, interned at Fort Oglethorpe, Ga., for the period of the war, the noted leader being deemed an alien enemy. Dr. Ernst Kunwald, former conductor of the Cincinnati Symphony Orchestra, is also interned for the same reason at Fort Oglethorpe. It is reported that Dr. Muck broke down and wept in the East Cambridge jail when informed of the United States Government's decision to intern him.



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DOROTHY C. HESS CONCERT.

Society and musical circles are looking forward with keen interest to the song recital to be given in the Colonial Ballroom of the St. Francis Hotel by Dorothy Churchill Hess next Tuesday evening, April 30th. Mrs. Hess possesses a lyric soprano voice of singular sweetness and great cultivation, and the many years that she spent abroad and in the East, studying under eminent masters, were utilized to the greatest advantage. She has a host of friends in San Francisco and in the bay cities and her audience promises to be a large and cultured one. She will be accompanied by Miss Marian Prevost, a capable and sympathetic accompanist, and her songs will include works in the French, Italian and English languages. A number of particular interest will be "The Query," a manuscript song by Dorothy Crawford, a rising young San Francisco composer, now in New York. Seats for the recital may be obtained at Sherman, Clay & Co.'s and the complete program is as follows: Porgi Amor (Le Nozze di Figaro) (Mozart), Tu fai la Superbette (Feschi), Quando io vidi (Wolf-Ferrari), La Fioletta (Marchese); Depuis le jour (Louise) (Charpentier); Chanson Triste (Du Parc), L'oiseau Bleu (Dalcroze), Vert (Debussy), Chanson Indoue (Rimsky-Korsakow); The Crying of Water (Tipton-Campbell), Pierrot (Dagmar Rubner), Curly Headed Babby (Clutsum), The Query (Dorothy Crawford), At the Spinning Wheel (Saar), Ecstasy (Rummel).

SOUSA MAKES ANOTHER "HIT."

At the recent spring shoot of the South Shore Country Club, Chicago, Lieut. John Philip Sousa was one of the participants, says the Musical Courier. He registered the second best individual score of the day with ninety-five breaks out of one hundred from a sixteen yard rise in the guests' event. He was topped by Edgar Apperson with ninety-eight hits out of one hundred chances.

EMOTIONAL DRAMA AT ALCAZAR.

Many theatregoers who admire Evelyn Vaughn believe that gifted actress reaches the pinnacle of her art in strong emotional drama, and these devotees of Miss Vaughn will have special joy in the announcement that she is to star at the Alcazar Sunday in a noteworthy production of "Common Clay."

"Common Clay" is the \$10,000 prize play which was taken from the Harvard competition by John Craig and given production in Boston, where its triumph was so marked that Al Woods quickly secured it for presentation in New York. Then its fame became nation wide. It was a phenomenally successful play.

Naturally, the theme of "Common Clay" would win for it general attention and interest. Its story is that of a pretty house maid who permits the scapegoat son of her rich employer to love her, with tragic results. Her predicament culminates in a powerful court room scene, in which she is a defendant, charged with blackmail. The prosecuting lawyer there proves to be one who should have been her natural protector—not her prosecutor, and in the working out of this situation the author of "Common Clay" is said to have devised a powerful and affecting bit of drama.

Evelyn Vaughn as "the girl" should be able easily to make a profound impression in the heart searching scenes of "Common Clay." It is quite likely that in the famous court room scene of this play she will set a new high water mark for acting of the sort that thrills and stirs the hearts of spectators—and it may easily be possible that those who see Evelyn Vaughn in "Common Clay" at the Alcazar next week will see some theatrical history made.

The complete strength of the Alcazar players will be in evidence in "Common Clay." Burt Wesner and Sherman Bainbridge, Grace Travers and Alice Elliott, William Naughton and Paul Byron, with Emilie Melville specially engaged for an important role will all be in evidence, in fitting roles, throughout the production.

ORPHEUM.

The Orpheum bill next week not only maintains the highest standard of vaudeville but is also remarkable for its novelty and variety. Edwin Arden, the noted actor, who will be remembered by Orpheumites as having appeared with great success last season in the sketch called "Close Quarters," will present his latest triumph, "Trapped." Thrilling to the utmost degree and replete with dramatic situations, "Trapped" is a war playlet of the secret service and one of the outstanding achievements of vaudeville this season. Mr. Arden has in Major John Dent, U. S. A., one of those dramatic opportunities he delights to exhaust. He is admirably supported by a cast of three people. It is unnecessary to enumerate all the successes Mr. Arden has achieved on the stage. He is too well known as a splendid actor.

Elizabeth M. Murray who shares the headline honors has long been recognized as one of the greatest and most popular artists on the musical, comedy and vaudeville stages. She is the best of all the dialect comedienne and has a fund of good stories that runs over a thousand. The spontaneity with which Percy Bronson and Winnie Baldwin deliver their patter is positively refreshing, during twenty minutes of their act they introduce a new brand of singing, dancing and light comedy which they style a "1918 Songology."

The four Haley Sisters are the greatest singing girl quartet in America and created quite a sensation during their recent New York engagement. They will be heard in popular melodies. Loney Haskell, the celebrated monologue comedian, who for many years has been known as "That Hascal," is indeed a genial jester. There is only one Loney and his reappearance after a lengthy absence will be gladly welcomed by all who enjoy a hearty laugh.

Connt Peronne will be heard in new numbers and his accompanist, Miss Trix Oliver, will also sing new songs. Tarzan, the marvelous Chimpanzee, will repeat his wonderful performance, and the Greater Morgan Dancers will appear in their historical Roman Ballet, the most beautiful and graceful terpsichorean act ever presented on the vaudeville stage.

MUNICIPAL ORGAN RECITAL.

Edwin H. Lemare will give an "All Request" program on the great municipal organ in the Exposition Auditorium this Sunday afternoon at three o'clock. Hundreds of requests have poured in from all over San Francisco and suburban cities and towns and his offerings have been chosen to suit all tastes. After the "Star Spangled Banner" he will play Bach's "Great G Minor" Fugue, undoubtedly the greatest work of this composer in this form, following with Gounod's "Funeral March of a Marionette," a gem of humorous, impish writing. The Finale to Tschaiakowsky's Sixth Symphony, "Pathetique," will be an interesting number, as will also Rossini's Overture, "Tancredi," played for the first time in London in 1824. Beethoven's Minuet in G, Lemare's own "Lullaby," dedicated to his little son, and Mascagni's Intermezzo to "Cavalleria Rusticana" will complete the organ selections.

The vocalist of the afternoon will be J. Francis Jones, baritone and director of the Exposition Chorus, who will sing "O! For a Burst of Song," by Allitsen, and "The Two Grenadiers," by Wagner. Mrs. Julia Cochran will play a violin obligato to each number and Miss Claire McClure will be the accompanist. The recital will begin at the hour announced, as usual, and enlisted men are always admitted free.

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Joseph George Jacobson, pianist, composer and writer, whose studio is at 1276 California Street, writes of the Baldwin Piano:

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GALLI-CURCI'S VOICE.

To say that Galli-Curci's was a victory is to express a Verdun in the terms of Mother Goose," so commented "The Listener" in the New York Evening Sun regarding the New York debut of the great soprano, who will be heard at the Exposition Auditorium, Sunday afternoon, May 12th at 2:30 sharp, and for which there are many desirable seats all to be had at \$1, \$1.50, \$2.00 and \$5.00.

To write in timid turn, of Mme. Galli-Curci's voice itself is to provoke a host of unleashed, always justifiable superlatives. It is a voice not merely coloratura (as she herself said lately that she would not be content to have it be), but, even at the thrilling heights of its scale, retains the creaminess, the velvet softness and round warmth which so distinguish it. It is a voice of extreme purity, equally precise in its placing of tone, amazing in its fluency and in the grace with which its owner uses it. So absolute are its virtues that, were it not for the humanity, intelligence and charm of personality which Mme. Galli-Curci interweaves with each note of its using, it would seem—and should deserve to be used—as an instrument wholly perfected, axiomatically faultless.

Clean, clear, accurate, her play with her voice gave an immediate proof of how much she is its powers' mistress. Her legatos were exquisite delights, her staccato chime-like in their light, strong sweetness, and all her embellishments of the florid piece became swift successions of a magic, dazzling and intoxicating. And all of it with a virtuoso's ease, complacence, glorying in calmness, together calm in the glory."

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EXQUISITE PERFORMANCE OF GOETHE'S FAUST.

Under the Direction of Ernst Wilhelm Great Classic is Given in the Form of a Declamation Arranged for Concert Hall.

By ALFRED METZGER.

The German Verein of San Francisco, under the brilliant direction of Ernst Wilhelm, gave a splendid performance of Goethe's Faust, specially arranged by Mr. Wilhelm in the form of a musico-dramatic recital, suited for concert performance, at the German House on Friday evening, April 19th, in the presence of an exceptionally large and intelligent audience. Mr. Wilhelm's reputation is such that the announcement of any of his exquisite recital evenings is sufficient to crowd any hall, and on this occasion the event proved of such superior artistic character that the enthusiasm that prevailed throughout the evening, and the evident pleasure which the audience derived from every moment of the performance was certainly well justified.

The performance was arranged in such ingenious manner that the dramatic episodes of Goethe's famous drama and the musical phases of the setting by Gounod came well to the fore. In addition to the recitallists and soloists there was a women's chorus, a men's chorus and a mixed chorus. The orchestral part was interpreted on a Steinway concert grand piano played by Thekla Böhmert and on a harmonium, or reed organ, played by Johannes Raith. Both instrumentalists giving an exceedingly musically reading of these important parts of the performance. The drama was divided into three parts, namely, Prologue, in Heaven, a First Part divided into four scenes taking place in Faust's study, Before the City Gate, again in Faust's study, and in the witch's kitchen. After an intermission the second part was given in twelve scenes as follows: Street and square before the Cathedral; Room of Marguerite; Street; A Neighbor's House; Street; Martha's Garden; Marguerite's Room; Martha's Garden; Square before the Cathedral and Fountain; Street before Marguerite's Door; Cathedral interior; Open field before the city; Prison.

The three archangels were interpreted in an excellent manner by Katharine Best, Raphael; Paula Kitzinger, Gabriel; Maria Hybeneth, Michael. Ernest Wilhelm represented in his expert and impressive manner not less than eight roles, and his versatility may well be judged by the fact that in every one of these roles he attained an atmosphere and a distinct individual style that enabled one to grasp the character without looking on the program. The roles essayed by Mr. Wilhelm were: The Master, Mephistopheles, Faust, Earth Spirit, Wagner, Pupil, Valentin, and Bad Spirit. Elsa Frieda gave a most convincing reading of the part of Marguerite both as to voice and interpretative faculties. Her conception of the role was splendid. Emmy Tromboni as Martha proved in every way competent to cope with the difficulties of the part and she brought out the humorous aspect of the scenes with telling effect. Maria Hybeneth as Lieschen added to the excellence of the performance. Jacoba Riesing rendered a number of vocal solos in a manner that revealed a flexible, smooth and true voice and phrasing of an intelligent and artistic character. The entire event reflected great credit upon Mr. Wilhelm and all the participants and must be recorded as being one of the most artistic and most successful events of the entire season.

A CHARMING LITTLE CONCERT SONG.

We are in receipt of a charming little concert song entitled To Ramona and composed by Thomas Vincent Cator. This delightfully melodious and graceful poetic composition was sung lately by Alice Gentle in her concert appearances and scored quite a success. The composer tells us that the work has been dedicated to Miss Gentle, but that through some oversight in printing the dedication was omitted, but will be added in the subsequent editions. Wherever Miss Gentle has sung the work it received a hearty welcome and was always encored, and after the distinguished artist's Carnegie Hall recital in New York, both the New York Times and Musical America devoted special attention to the work. Boosey & Company have recently purchased one of Mr. Cator's songs at an excellent price and Oliver Ditson Co. are also publishing some of his works. The above mentioned song is on sale at all music dealers.

OLGA STEEB LIKES OUR CAMPAIGN.

In a recent letter from Miss Olga Steeb, the splendid young pianist has this to say:

"I see that you have started a campaign for the 'local' artist. Your articles are certainly mighty good. I have enjoyed reading both of them so much. I find your paper full of news and very interesting, and I should like to subscribe for it. I am enclosing a check for subscription and the extra copies of April 6th. I shall send the advertising matter a little later. My best wishes for your continued success.

Very cordially,

OLGA STEEB."

ISRAEL SELIGMAN'S PIANO RECITAL.

The concert to be given by the unusually gifted and skilled pianist Israel Seligman, at the Colonial Ballroom of the St. Francis Hotel, on Wednesday evening, May 1st, is attracting unusual attention, and according to all signs the spacious concert room will be crowded. All the boxes have already been disposed of, and the seat sale is unusually large. Mr. Seligman has made such excellent impressions whenever he has appeared that he actually has established for himself a regular concert following which never fails to attend his events.

Mr. Seligman will have the able assistance of Mrs. Eugene Elkus, who is a vocalist of superior merit, and whose appearances here are always hailed with great delight by our serious music lovers. She will add greatly to the general excellence of the program. Mr. Seligman has arranged an excellent program for this occasion which will not only be of interest to pianists and students but to the general music lover as well. The following compositions will bear us out in this contention: Sonata F minor (Brahms), Israel Seligman; Aria Suicida (Ponchielli) from Gioconda, Mrs. Eugene Elkus; Le Soiree dans Granada (Debussy), Dance Negro (Cyril Scott), Mazurkas, op. 41, No. 1, op. 38, No. 4, Nocturne, op. 48, No. 1 (Chopin); Rigodon, Tambourin from Renaissance (Rameau-Godowsky), Two Etudes, op. 8 (Scriabine), Israel Seligman; O Come With Old Khayyam (G. Minkowsky), Sylvelin (Sinding), Ecstasy (Rummel), Mrs. Eugene Elkus; Overture from Tannhäuser (Wagner-Liszt), Israel Seligman.

Tickets for this event are one dollar and are now on sale at Sherman, Clay & Co. and Kohler & Chase.

SCHUMANN-HEINK TO GO TO FRANCE.

The Musical Courier says: "It is understood that Mme. Schumann-Heink will suspend her concert activities after May 18th for one year, during which she proposes to go to France on important work for this Government. Of recent months, Mme. Schumann-Heink has been very active at the various camps, appearing frequently to the great delight of the soldiers. She has four sons in the war. Her loyal Americanism is a matter of record, repeatedly demonstrated long before this country went to war. She is regarded by the officials in Washington as being particularly useful in the camps because of her cheerful personality and the deep appeal of her art."

MISS MARY E. WEBSTER IN NEW YORK.

Miss Mary E. Webster, the well known San Jose contralto, who is also quite a favorite in church and concert circles in this part of California, is now in New York coaching with a prominent vocal instructor. She has been booked to sing in churches and concerts, and owing to her fine voice and artistry will no doubt be soon heard from.

UNIVERSITY EXTENSION DIVISION.

The effort to give a practical course in scenario writing by a practical man, which the University of California Extension Division is making, has met with the hearty endorsement of such scenario editors as C. Gardner Sullivan, of the Thos. H. Ince Co., and R. E. MacAlarney, of the Famous Players-Lasky Corporation. Such recognition to the photodrama, so far as we can learn has been given by only one other university—Columbia, alone, through its extension work in New York City, offers a similar course. We believe the pioneer character of this course should make it of such unusual interest as to warrant rather prominent mention in any paper. Also we might emphasize the fact that the study of the photodrama is being pioneered by the University of this State, the recognized home of motion pictures.

The course will be conducted by Mr. Earle Snell, formerly scenario writer for Beatrice Michelena. His latest scenarios "Just Squaw" and the "Dead Line" are to be released soon in New York. Men or women who have ideas for good pictures will be taught how to put them into the form of salable manuscripts. The work will probably be given on Saturday mornings from 9:30 to 11 o'clock and on Wednesday evenings from 7:30 to 9 o'clock in a local theatre as soon as registration for the course has been completed in the San Francisco office of the Extension Division, 62 Post street. As soon as a working foundation is laid the study will include an analysis of well known photoplays, which will be especially projected for the class. Selected pictures will be supplemented by portions of the actual scenarios from which they were produced.

Lecture-recital, by Hother Wismer, violinist; Dorothy Pasmore, cellist; Mrs. Robert Hughes, pianist, Berkeley High School, Wednesday, March 13 1918. Program—Trio in B Flat Major (First Movement) (Schubert), Hother Wismer; Dorothy Pasmore, Mrs.

Hughes; Minuet (Beethoven), Gavotte (Gossec), Liebergarten (Schumann), Bolero (Moszkowski), Mother Wimmer, Dorothy Pasmore, Mrs. Hughes; Two Hungarian Dances (Brahms), Hother Wismer; Noveletten op. 2 (Gade), Hother Wismer, Dorothy Pasmore, Mrs. Hughes.

North American Folk Songs, Vernice J. Brand, contralto; Dorothy Pillsbury, accompanist, Friday, March 11th, Oakland Technical High School Auditorium. Program—Canadian Folk Songs, Voici le printemps, L. Canard Blanc, D'un vieux tu, bergere? Mon pere a fait batir maison; Mexican Folk Songs, Preguntale A La Estrellita, El Trobador, La Paloma Blanca; Afro-American Folk Songs—In Gwine to Alabama, Jesus Hea de Sick, You May Bury Me in de Eas', Carolae, Baptizing Hymn, Misieu Banjo, Opon de Rock; Kentucky Mountain Folk Songs—The Ground Hog, Hangman Song, Billie Boy, Frog Went a-Courtin'.

On Friday, April 5th, under the auspices of the University Extension Division George Stewart McManu and Dorothy Pasmore gave a concert in St. Helena. Following is the program: Sonata for Piano and Cell (First Movement) (Grieg), George McManu and Dorothy Pasmore; Le Cygne (Saint-Saens), Serenade Espagnole (Glazounow), Chinese Airs (Pasmore), Dorothy Pasmore; Valse C minor (Chopin), Nocturne major (Chopin), Mazurka B minor (Chopin), Polonaise major (Chopin), George McManu; Hungarian Rhapsodie (Popper), Dorothy Pasmore; Novellette (Schumann), Barcarolle (Ljadow), Ballade, G minor, op. 11 (Brahms), George McManu; Cantabile (Cesar Cui), Tarantelle (Popper). On the same day, Mrs. Vernice Brand, Bayard T. Robley and Miss Dorothy Pasmore gave a program in Roseville. The same trio went to Benicia on Friday, April 19th, and Crockett, April 20th. They are also scheduled to go to Sebastopol, April 22nd, Healdsburg on April 23rd, Geyserville, April 24th and Boonville, April 25th. The concert work of the Extension Division is constantly growing and promises to be a great success. Bookings for May are now being made.

AMERICAN FRIENDS OF MUSICIANS IN FRANCE.

A meeting of the general committee, numbering about fifty prominent music lovers of New York, Boston and Chicago, of the American Friends of Musicians in France, took place at the house of the president Dr. Walter Damrosch, on Tuesday, April 23rd, at 4:30. Reports were read of the work accomplished so far since the organization of the Society in December. The Society announces a membership of 700. About \$10,000 has come in from membership since this time, an also from the receipts of several concerts given for the benefit of this Society through the kindness of distinguished musicians and musical organizations. Among them Mr. John Powell, Mr. Jacques Thibaud, Mme. Helen Stanley, Maurice Dumeenil, the Trio de Lutece and the Flonzeley Quartet, the Berkshire Quartet, M. Verbrughen, and the New York Symphony Orchestra with Dr. Walter Damrosch, through the kindness of Mr. Harry Harkness Flagler. The Society has formed branch committees in Boston, Chicago, San Francisco, Montreal and various other places. These branches have separate committees but distribute through their parent organization. Their representative in Paris, M. Blair Fairchild, keeps the Society in touch with the activities of half a dozen existing organizations for the relief of musicians, and through the Society's Treasurer, Hon. James M. Beck, funds are sent to Mr. Fairchild with instructions as to their use among the various societies in Paris.

In a recent letter Mr. Fairchild says: "I am extremely glad that the Society of the American Friends of Musicians in France has been formed. It will fill a crying need, and I am delighted to be member of your committee and your advisory representative in Paris as you so kindly suggest. Assistance to musicians has been one of my principal activities since the beginning of the war. Music has been very hard hit and musicians have been ruthlessly used to obtain money for all the various war charities (constantly asked to give their services), and the public seems to forget that they themselves must live, so that a great deal of real distress has ensued. Their own resources diminished, the cost of living immensely increased, their services requested on every hand, the musicians have had a hard time of it. Then, of course there are the mobilized musicians and their families beside. The formation of your Society will be an immense help."

Membership in the American Friends of Musicians in France is of four classes: Sustaining at \$100.00; Associate at \$25.00; Contributing at \$10.00; and Active at \$2.00. The Society has nearly 700 members. Since its formation of the Society in December, 1917, about \$10,000.00 has been accumulated for the relief of musicians in France made destitute through the war.

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PUBLISHED EVERY WEEK

VOL. XXXIV. No. 5

SAN FRANCISCO, SATURDAY, MAY 4, 1918.

Price 10 Cents

MARINE BAND DELIGHTS "MOVIE" PATRONS.

California Theatre Management Shows Enterprise by
Engaging Popular Mare Island Organization for
a Week—Great Enthusiasm Aroused.

By HERBERT I. BENNETT

All through last week, the popular United States Marine Band, of Mare Island, Cal., constituted the featured musical attractions at the palatial California Theatre in San Francisco, and for engaging the excellent band the California management, headed by Eugene H. Roth, Managing Director, deserves a vote of thanks from music lovers and patriotic citizens. It was a fine act to secure the Marine Band just at a time when the Liberty Loan "drive" was on to the accompaniment of white hot loyalty and patriotism all over the United States, and when San Francisco again had "gone over the top" in the form of exceeding its Liberty Loan quota of fifty-three million, nine hundred and seventy thousand dollars, this brilliant achievement having been accomplished eight days prior to the closing of the Liberty Loan "drive." In the remaining days of the "drive" San Francisco added an immense sum over and above its third Liberty Loan quota, as it did in the other two similar patriotic subscription campaigns. In these circumstances it was fine foresight and enterprise on the part of the California Theatre people to get the United States Marine Band to entertain its vast audiences throughout the week beginning April 22nd.

Forty of the band, which numbers sixty-five players, appeared at the California Theatre, but the volume of music produced by forty men was ample for the audience which has excellent acoustic properties. The Marine Band is conducted by Sergeant Frank Walcutt, whose bearing is military and whose beat is precise, rhythmic and certain. The band responds instantly to Sergeant Walcutt's baton and performs with "pep" and "p" that go straight home to the hearts of the crowd, which, at the California Theatre, stamped, clapped and shouted for "more" until the band held the stage for but a half hour at each concert given four times a day. The selections played at the California Theatre included the American Patrol (Meecham), Poet and Peasant Overture (von Suppe), Stars and Stripes Forever March (Sousa), an inspiring martial arrangement Over There, and several saxophone solos played by Billy Wiedoeft, a veritable master of that queer toco pipe-shaped instrument. In response to hearty whistles, Sergeant Wiedoeft came forward with a clarinet on which, to band accompaniment, he "jazzed" in a manner to bring hilarious joy to the most ardent lover of "jazz jazzing." This was a display of considerable facility after the rendition of several serious numbers on the saxophone.

Another versatile member of the Marine Band is Harry Blackman, assistant solo cornetist, who appeared also as a vocalist, singing with gusto. Like Washington Crossed the Delaware, General Pershing Across the Rhine, the words of which are by Howard Johnson, music by George W. Meyer, Mr. Blackman made a complete hit at each appearance.

The ensemble effect of the United States Marine Band of Mare Island is good, and if the concert intonation is not always perfect, it is the writer's belief that fault can be traced to the unsatisfactory high pitch of the band. When will the United States Government bands adopt a standard of low pitch with its clear and mellower quality? The present low and high intonation in vogue is both unsatisfactory and absurd. How reasonable it is for one band to use low, and another high pitch. We understand that a standardization of pitch for our Government bands is now being worked out as it should be.

When the entire Marine Band of sixty-five men is on parade, it gives a thrilling account of itself, the very not being ashamed to confess to having a couple of times in excess of merely once followed it of late through the streets of San Francisco when the snappy, fully attacked and smoothly performed marches led off by the Mare Islanders made him quite forget that he was walking on anything other than thin air. The bass section is organ-like in quality, several of them being utilized for a solid tonal foundation and reinforced by a big double B flat helicon tuba similar to the huge bass instrument in Sousa's Band, styled the euphone. A large reed choir is employed, the cornet and trombones are amply represented in the instrumentation of this band is complete.

The stage setting at the California Theatre for the United States Marine Band appropriately represented a deck of a battle ship.

The final appearance of the band at the California Theatre last Saturday evening, April 27th, was marked by an enthusiastic demonstration brought about by the presentation of a large and beautiful silver loving cup by the California Theatre management to the United States Marine Band as a token of appreciation of their



UNITED STATES MARINE BAND

The United States Marine Band, of Mare Island, Cal., in front of the California Theatre, San Francisco, of which philanthropic and complete moving-picture establishment Eugene H. Roth is the enterprising Managing Director. This photograph of the popular band was taken during its engagement at the California Theatre through the week beginning April 22nd, an engagement that proved so successful musically and patriotically that the band soon will play a return engagement at this magnificent theatre, where good music is a specialized feature at all times. The personnel of the Marine Band is as follows: Conductor, Sergeant E. Walcutt; Drum Major, H. H. Floren; Sergeants J. M. Arnold and R. Wiedoeft; Corporals W. J. Edgar, P. E. Hupperton, G. Johnson, W. H. Kline, J. A. Kuhl, L. J. Nagel; Privates B. L. Adams, A. Archambault, R. T. Bailey, C. H. Blackman, W. K. Burdick, G. O. Burkhead, E. M. Campbell, B. O. Clute, M. E. Coe, W. E. Coffey, O. E. Crouch, H. S. Curry, H. De Gouyer, W. J. Dunning, C. A. Evanson, P. B. Farnham, H. C. Fleck, P. B. Fish, B. Forresther, W. L. Greer, T. J. Hinchliff, H. P. Imbler, E. E. Isacson, A. R. Jell, C. E. Johnson, H. E. Johnson, A. B. Landry, S. Lord, L. B. Lowdermilk, J. P. McCormick, D. B. Markel, G. E. Overnell, C. F. H. Papenfuss, J. R. Pine, A. J. L. Piquette, J. D. Quinn, W. A. Riches, J. B. Robinson, H. A. Rodgers, R. E. Romling, F. Schlegel, T. Sisto, M. C. Souza, H. W. Stanchfield, L. E. Taylor, C. Thurston, T. Tjornham, F. L. Treesh, B. W. Uhlir, N. Van Housen, B. Wallbridge, C. R. Westcott, L. White, P. W. Whitmore, H. A. Yates and J. P. Young. At the extreme left in the picture is Bandmaster Sergeant Frank Walcutt, and at the extreme right is Drum Major H. H. Floren. The above cut was kindly supplied by Harry David, Assistant Manager and Publicity Director of the California Theatre.

fine performances during the week in that splendid moving picture edifice. The presentation was made by Judge I. M. Golden, who, in a few well chosen remarks paid Uncle Sam's naval musicians a high compliment for their fine work which had brought much pleasure to the patrons of the California Theatre, and also expressed the management's deep appreciation. In accepting the cup, Bandmaster Frank Walcutt, thanked the management and the patrons of the theatre in behalf of the members of the band, and told of the great pleasure they all had experienced in appearing before such large and enthusiastic audiences, and how much it meant to them.

ALAMEDA COUNTY TEACHERS' MEETING

On Thursday evening, April 25th, at the beautiful home of Mr. and Mrs. Arthur Proctor in Piedmont, there was held the regular monthly meeting of the Alameda County Music Teachers' Association, of which Edwin Chamberlain is President. It was a well attended meeting, the business of which being disposed of and a vote of thanks tendered Mr. and Mrs. Proctor for the kind use of their home with its spacious music room and two manual Austin pipe organ, an enjoyable musical program was presented as follows: Sonata E Minor, for organ (James Rogers), played by Gerard Taillandier, organist of St. Francis de Sales Church in Oakland; Song of Praise (Goublier) sung by Miss Elizabeth Wilcox; Air on G String, arranged for organ (Bach) and March Solennelle (Lamairie) played by Mr. Taillandier; I Will Extol Thee (Costa) sung by Miss Wilcox. Herbert I. Bennett, Managing Editor of the Pacific Coast Musical Review, gave a short talk, his subject being The Value of the Music Journal to Music and Musicians.

Mr. Taillandier is an organist possessed of a fine sense of musical values, his combinations being skillfully adjusted to the mellow toned house instrument which he "showed off" to decided advantage. His technique is ample always, while his pedal work is graceful and clean-cut. Oakland has reason to be proud of an organist like Mr. Taillandier, who, in addition to his masterly performed solos, also supplied lovely and sympathetic organ accompaniments to each of Miss Wilcox's solos.

Miss Wilcox is the possessor of a full, round soprano voice of very musical and appealing quality guided by fine intelligence, and all heightened by a sweet womanly personality that makes a quick appeal to her listeners. Miss Wilcox is a young artist who brought much pleasure to her critical fellow musicians on this occasion.

Following the program, light refreshments were served, and the meeting, presided over by Mr. Chamberlain, came to a happy close.

MUSIC NECESSARY TO THE SOLDIER.

Music is as necessary to the soldier's heart as bread is to his body, according to Owen Wister of Philadelphia, author and member of the Music Committee of the War Department Commission on Training Camp Activities. "Music is often spoken of as a luxury," he adds, "but it is not a luxury, even in time of peace."

"It is probable that no battle was ever won by soldiers who did not sing," Mr. Wister declares. "When soldiers have been too exhausted to sing, just listening to music has put new life into them. Just such a case as I have in mind occurred during the retreat of the British before Mons in 1914."

"The heavy fighting they had been through had proved too much for a certain contingent of troops. The men lay on the ground played out, indifferent and benumbed. The enemy was coming, but the men were too tired to care. Their commanding officer looked at them in despair. Commands and entreaties to march on were of no avail; the men refused to budge."

"Near at hand was a toy shop which had been abandoned by the proprietor when the retreat began. The officer made for the shop and a moment later appeared with a toy drum and a tin whistle. Then, while he played the drum two soldiers took turns playing the whistle. The music from the drum and whistle awakened the benumbed men, stiffened their legs and spirits to further effort and they arose and marched ten miles to safety."

"That is what music did in one case. In the mediaeval age the Romans and Greeks had their battle songs, and even now our warriors sing in battle. It has helped to win many a victory. Indeed, music has played a brilliant part in the history of all great wars."

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Los Angeles Office
630-634 Los Angeles Investment Bldg., Eighth and Broadway, Robert Alter in charge

OL. XXXIV SATURDAY, MAY 4, 1918 No. 5

The PACIFIC COAST MUSICAL REVIEW is for sale at the sheet-music departments of all leading music stores.

Entered as second-class mail matter at San Francisco Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

TAKING ADVANTAGE OF THE SUMMER MONTHS.

There was a time when many artists and teachers in California practically closed their studios about the middle of May, and then did not begin their work again until about the middle of September. Through this action they practically cut off four months of their earning power. The Pacific Coast Musical Review opposed this custom several years ago, and now there are but few artists or teachers who reduce the working year to eight months. This summer will be as busy as ever. There is, above all, the summer session at the University of California, which will be particularly interesting on account of the splendid work done during the past season by the University Extension courses. Then there will be the annual Convention of the Music Teachers' Association of California, which will take place in Los Angeles during July. The concerts of resident artists have already begun, there having been a concert every evening during this week.

During June the various commencement exercises in the Conservatories and other music schools will take place, and no doubt there will be a music festival or two. The Greek Theatre will unquestionably be the scene of some musical events, and here is a chance to ask the question why California is not energetic and ambitious enough to organize one or two big festival associations who will utilize the fine open-air theatres in this State and give a few monster music festivals. This would not only stir up the people at large, but would give a number of distinguished and able artists residing among us an opportunity to be active during the summer.

But the most important use that can be made of the summer months is to prepare for the coming season. Almost a third of the Musical Review's advertisers used to discontinue their advertisements during the summer, and when the new season came they tried to begin with as much success and with as large a class of pupils as those who continued their publicity during the summer. Of course this could not be done, and so in recent years there is hardly any artist or teacher who discontinues his or her advertisement during the summer. Indeed, those who can afford it could use even a little more publicity during the summer; because, in the first place, it will emphasize the fact that they are kept busy THROUGHOUT THE YEAR; and secondly, it is usually during the summer months that students and parents decide upon changes or upon a course to be pursued at the beginning of the season.

For artists it is even more necessary to seek publicity during the summer than it is for teachers. Musical clubs, managers and other organizations engaging artists make their plans during the summer. Most of the bookings are made during the months prior to the beginning of the new season. If an artist wants to make it known that he or she desires to enter the field during the new season, it should be done NOW during the months PRECEDING the new season, and not at the beginning of the season, when everything has already been attended to. As will be seen upon another page of this paper, we have made special summer rates for artists and teachers, which have been compiled for the purpose of giving everyone an opportunity to take advantage of this publicity.

The Musical Review throughout the next few months will continue its vigorous campaign in behalf of the resident artists and teachers. We will not rest until the competent artists, who live among us, will be regarded with as much respect as those who visit us occasionally. And we will not restrict our campaign to the columns of this paper alone, but we will use our personal influence to see to it that the prejudice that exists

against able musicians residing among us will subside. In fact, we have always co-operated with our artists, and those who use the columns of this paper for their publicity campaigns may be assured that they will also have our personal influence when the same should be needed.

During these times it is necessary to work together shoulder to shoulder. Those who lose hope and are pessimistic are of no use to the profession. It is now our duty to pull the musical sphere of activity through these harrowing times with flying colors. No one can convince the people that music is a necessity better than the artists and teachers. On all sides we find how necessary music really is, and while it may not be possible to secure as much money for single engagements or lessons as it used to be, more students are studying music, and if the number of teachers did not increase more than the increased number of students justified, no teacher would have any reason to complain. If the musical clubs would recognize resident artists and refuse to listen to incompetency or immaturity, then here, too, a great deal more activity could be inaugurated. There is plenty of room for improvement.

In the meantime, we all must grit our teeth, put the shoulder to the wheel and continue pushing along. This cruel war can not possibly last forever. Some day peace will be declared. And while all should now stand by the government and help to the very last muscle and cent, and while we should not take this fight lightly, still, when the reaction comes and peace should welcome us some happy morning, we ought to be prepared to give ourselves to the demands of peace, as we are now in duty bound to give ourselves to the demands of war.

CHAMBER MUSIC SOCIETY IN SOUTHERN CALIFORNIA

The Chamber Music Society of San Francisco has returned from a successful concert tour through California, most of which included the Southern part of the State. Press and public accorded this organization a hearty and warm welcome and placed it side by side with the foremost chamber music organizations of the country. One critic was even so delighted as to regard the Chamber Music Society as the finest ensemble organization ever appearing in that city. This goes to show that merit is recognized anywhere, and we surely must agree that it is difficult to find any chamber music quartet that contains a personnel more entitled to the respect and admiration of the music lovers than the Chamber Music Society of San Francisco.

We understand that Mr. Hecht's ambition is to eventually see the personnel of the Chamber Music Society of San Francisco sever its connection with any other organization they may be associated with. In short, Mr. Hecht expects to make this society, which he founded and sustained, self-supporting, or at least sufficiently self-supporting to enable him to engage the services of the members exclusively. We have no doubt that this can be accomplished. The clientele of the Chamber Music Society in San Francisco has been growing during the last few years so that during last season every house was crowded. Next season no doubt the subscription list will be increased.

And it should be increased. An organization like this is of great value to any community. The personnel, which includes Louis Persinger, who is also the director of the organization; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello, and Elias Hecht, flutist, can not be surpassed for musicianship and artistic efficiency. San Francisco has every reason to feel proud of such an organization. Now that it has gained recognition throughout California the organization has become of even more value to this city. Upon another page will be found a record of the trip together with extracts from newspapers, and it will be seen that we are not alone in our estimation of this society. We shall look forward with more than ordinary interest to the announcement of Mr. Hecht's plans for the season 1918-1919.

POLITICS VERSUS MUSIC.

As long as members of the Board of Supervisors think of their personal politics and of getting even with each other on account of petty personal controversies, the general public and consequently musical progress will have to suffer. The Pacific Coast Musical Review has always been opposed to mixing music and politics and it is now more convinced than ever that its convictions in this matter are sound and based upon common sense. We are told by members of the Auditorium Committee, who are peeved at Emmett Hayden, chairman of that committee, that they refuse to sit with the later in meeting and they practically initiate those children who, in a moment of pique, tell you, "I can't play any more." In the meantime they practically threaten to support a private movement on the part of Frederick Schiller to reinstate him under the camouflage of a personal backing. If this is true, and Mr. Schiller's standing as an enemy alien remains unchallenged, Mr. Hayden's accusation of anti-Americanism will not be so unjust after all.

MINKOWSKY DISCIPLES PROVE FINE ARTISTS

At Unique and Brilliant Affair Really Gifted and Experienced Singers Display Voices and Artistry of Exceptional Merit.

By ALFRED METZGER.

One of the most delightful and unique artistic affairs the writer ever attended was a semi-monthly meeting of the pupils of Giacomo Minkowsky on Saturday evening, April 27th. The event took place in one of the leading restaurants and consisted of a joint banquet and concert. Every one of the participants proved to be an artist of experience and efficiency who, under the guidance of Mr. Minkowsky, are attaining truly remarkable artistic results. The opening number was a quintet from Mr. Minkowsky's dramatic and striking song-cycle Omar Kayyam entitled "I sent my soul through the Invisible." It was sung by Miss Lillian Tovin, Mrs. Hazel Hilp, Miss Frieda Müller, Mrs. G. Minkowsky and Mrs. Marie Otzel. All the voices blended excellently and every one sang absolutely in pitch. The ensemble work was indeed charming and the splendid climax at the close of the number was brought out with vim and thrilling force, without the beauty of the voices being marred.

Mrs. Louisa Patterson Wessitsh sang the Open Secret (Huntington Woodman), Portami via (Trindelli). We had not heard Mme. Wessitsh ever since her departure from this city, and were therefore greatly interested to note her progress. Her voice has broadened out and is firmer and more vigorous, and she has attained considerable artistic temperament that reveals itself in a soulful reading of the works she sings. Her enunciation is splendid, and her vocal technic exceptionally well developed. She earned the ovation she received. Emanuel Rosenthal, a baritone, of fine timbre and warmth of color, sang O mio cor (Handel) with that limpidity so necessary for a proper comprehension of the works of this master. Iole Pastori showed astonishing improvement since the last time we heard her. Her voice has gained in flexibility, particularly in the high tones. She sings now without the slightest effort, and she has acquired a certain vivacity of style and ease of phrasing that stamps her the genuine artist. She sang the well known Il Baccio and aroused the utmost enthusiasm, an encore being demanded. Her diction is excellent. Mrs. Eugene Elkus was in fine voice. She sang Suicidio from Gioconda (Ponchielli), and she sang it with an attainment of emotional values and an assurance of artistic phrasing that conquered for her the enthusiasm of her knowing and critical hearers. She also was asked to sing an encore.

Mrs. William Voorsanger sang an aria from La Force del Destino. She possesses a fine, ringing soprano voice which she uses with an ease and spirited abandon that seems to be characteristic of all Mr. Minkowsky's disciples. Mrs. Voorsanger sings with the freedom of a bird, and she instinctively seems to know the most beautiful phrases in a song and simply revels in coloring them. It is a pleasure to listen to such singers. Then followed another ensemble selection from Mr. Minkowsky's Omar Kayyam Cycle. This was sung by the following nine voices: Mrs. William Voorsanger, Mrs. Hazel Hilp, Mrs. G. Minkowsky, Miss Lillian Tovin, Miss Frieda Müller, Mrs. Marie Otzel, Mr. Lauterbach, Mrs. Newman, and Emanuel Rosenthal. This number is entitled Come Fill My Cup, and is almost operatic in its rich scoring and melodic wealth. It is constructed so as to attain a fine climax at the close which was sung with fire and without forcing and in it Mrs. Hilp distinguished herself with her fine high and true tones.

Albert Rappaport and Mrs. Eugene Elkus sang the last act from Aida with excellent voices and dramatic fire. Mr. Rappaport gave a thrilling interpretation of the new Russian National Anthem. Later he sang a Neapolitan song Cante Te Me. He was in fine voice. His robust, warm tenor showing to fine advantage and he, too, put a great deal of vim and fire into his interpretations. Miss Lillian Tovin and Mrs. Marie Otzel sang a duet from Gioconda in a manner that evoked the hearty applause of everyone. Both singers possess excellent voices and use them intelligently, and with a certain artistry that cannot help but arouse approval. Mrs. Eugene Elkus closed the evening's exceptionally satisfactory artistic endeavors with another aria from Mr. Minkowsky's cycle, Omar Kayyam, which is a work of superior character. We know of no composers resident in America, or anywhere else, that possess the wealth of melodic gift, the intelligence of scoring and the absolute knack of writing for the voice that Mr. Minkowsky does. He truly is a great composer, and from what we could judge from the singing we heard an extraordinary teacher.

The accompanists were Mrs. David Hirschler, who is so well known here and who on this occasion again proved herself to be a thorough musician and excellent pianist, and Mrs. Lottie Gallagher, a most accomplished musician, who recently came here from New York, and whose pianistic artistry is worthy of the heartiest praise.

PASMORE PUPIL GETS FINE CHURCH POSITION

Thomas W. Pierson, another of the many successful pupils of H. B. Pasmore, has been appointed bass soloist of the First Congregational Church. Mr. Pierson has been connected with the Central Methodist Church for several years, where his beautiful voice and expressive singing have endeared him to the whole congregation. The Central Choir gave a farewell supper in honor of Mr. Pierson at the church on Thursday evening, April 25th. Mrs. Harriet Fish, organist of the church presiding. A beautiful souvenir was presented to Mr. Pierson by the choir.

IMPORTANT EDITORIAL ANNOUNCEMENT.

During the months of June, July and August, and possibly during September, Herbert I. Bennett, managing editor and business manager of the Pacific Coast Musical Review, will have COMPLETE AND SOLE CHARGE OF THIS PAPER. Barring a weekly editorial article, the editor and publisher of this paper will devote the next three or four months EXCLUSIVELY to the transcription and supervision of printing of the History of Music of California from 1849 up to date. The date of publication of this exhaustive work will be, without fail, October 15, 1918—the eighteenth birthday of the Pacific Coast Musical Review. It will facilitate Mr. Bennett's work considerably if all members of the profession desiring to have advertisements, subscriptions, notices or reviews published, to begin interviewing Mr. Bennett from now on, so that he will become familiar with everyone's needs before taking sole charge of the paper for the next few months. In October Mr. Bennett will go East on his annual business trip.

The 1918 Annual Edition—the eighteenth—of this paper will be published on Saturday, October 12th. Reserve your advertising space as early as possible.

True to its policy, the Pacific Coast Musical Review is again making a special offer to artists and teachers for the summer months. These special advertising rates are made to give the members of the profession an opportunity to take advantage of the summer months to prepare for the new season. If you wish to secure engagements during 1918-1919, or to start the fall with a big class, it will not be advisable to wait until fall. Past experience has taught every careful musician that the preparatory publicity campaign for the ensuing season must be carried through the months PRECEDING the opening of the season, which is about the first of September. We are addressing these remarks only to the wide-awake and progressive members of the profession. The indolent, indifferent and happy-go-lucky musicians can not be affected by this advice.

ALFRED METZGER.

Editor and Publisher Pacific Coast Musical Review.

SPECIAL SUMMER ADVERTISING RATES.

To give artists and teachers an opportunity to take advantage of the summer months to prepare adequately for the new season, which begins about September 1, 1918, we are making as usual special summer rates. These exceedingly low terms (20 per cent below the regular rates) are made with the provision that during the three or six months for which they are established they should be paid in advance, and they are only in force during the months specified. These rates are as follows:

1 inch on 3 col. page for 3 months	\$15.00
1 inch on 3 col. page for 6 months	30.00
1 inch on 4 col. page for 3 months	10.00
1 inch on 4 col. page for 6 months	20.00
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½ inch on 4 col. page for 6 months	10.00

Courtesies in the form of reading notices, or publication of half tones are always extended to deserving teachers and artists.

If you wish to be successful either as artist or teacher during this summer or next season, you simply can not afford to neglect this opportunity to announce your plans. Further particulars regarding the co-operation of this paper with you in your activities may be had at this office in Suite 801, Kohler & Chase Building.

MME. COURVOISIER, PIANIST AND TEACHER

Mme. Leila Duncan-Courvoisier, an exceptionally capable pianist and teacher, studied for several years with Alexander Ernestinoff of Indianapolis. The latter was trained entirely by Rubinstein, and is one of the foremost pedagogues in this country. Mme. Courvoisier is also a pupil of Minnie Muroff-Kimball, of Indianapolis and Chicago, an artist pupil of the famous Wm. H. Sherwood.

Mme. Courvoisier has been specially trained to teach piano to children. She has also had ten years' experience in some of the foremost high schools of the country as an instructor in the History of Music, Orchestral Work and Harmony. She has been very successful in handling large choruses and orchestra together. She was prepared for orchestral work by Mr. Niels P. Petersen, one of the best known teachers of Chicago and a former member of the Chicago Grand Opera Orchestra. Her training in the History of Music was acquired from Anne Shaw Faulkner-Oberndorfer, the famous lecturer and authority on Musical History.

For the last five years Mme. Courvoisier has been giving intensive study to harmony, analysis and composition. She studied the Ziehn system in Chicago, but since coming to California, has become an ardent exponent of the method presented by Mr. Wm. J. McCoy in his book, "Cumulative Harmony," which has well nigh revolutionized the teaching of harmony in this country. She has been studying with Mr. McCoy ever since her arrival in California, some four years ago.

It will be seen from all this that Mme. Courvoisier is splendidly equipped, both through preparation and experience, to fulfill the duties of a competent pedagogue. She is a graduate of the University of Indiana and a post graduate of the University of Chicago. It would indeed be difficult to find anyone better suited to pedagogical or educational work in general.

Her attractive studio is located at 1141 Larkin street. We welcome her to San Francisco's musical ranks.

CONCERT OF ORIGINAL COMPOSITION

A concert of original compositions will be given (Saturday) evening, May 4th, by the Jenkins School of Music, of Oakland at the Y. W. C. A. Auditorium, 151 Webster street. The program will be as follows: Chorus—Saturday Class, accompanist, Miss Louise Greene, Spirit of the Evil Wind (H. J. Stewart), transcribed for woodwind and strings by Arthur Black; violin solos (Samuels Savannah), (a) Romance, (b) Mazurka Caprice, Mrs. Samuel Savannah, accompanied by Mrs. Maurice L. Kramer; Group of songs—(a) The Brook, (b) In Autumn (Samuel Savannah), (c) By the Land, (d) A Valentine (Cora W. Jenkins), Mrs. Verne Brand, accompanied by Miss Jenkins; Piano solos (Albert Elkus), (a) Sketch, (b) Fairy Tale, Miss Beatrice Colton, (c) Idyl, Miss Zella Hulce. Class songs original (High School grade)—(a) Song of Spring (La villa Cox), (b) I'll away to the garden (Alice Harris), (c) The Fairy Pedler (Wilda Jackson), (d) Who Want a Cap? (Carol Cox), (e) Song of the Fairies (Hele Mack), (f) The Solitary Wanderer (Esther Baum), arranged for flute, violins and cello by Dorothy Dukes Original piano pieces—(a) Russian Dance, (b) India Song (Phyllis Chamberlain, ten years old), (c) Calypso (d) Shepherd's Dance (Beatrice Colton, twelve and half years old), String quartet—Lament for Hector (Beatrice Colton), first violin, Ralph Brand, second violin, Beatrice Colton, viola, Phyllis Harms, cello, Dorothy Dukes; Group of songs—(a) A Wish (b) Wind Nights (Beatrice Colton), (c) The Nut Tree (four versions (Clara Sharpe, Gertrude Baker, Ruth Collier, Beatrice Colton); (d) Sweetheart Sign no More (Verne Brand), Mrs. Brand; Cello solo—Serenata (Mer d'elsohn), arranged and played by Dorothy Dukes, accompanied by Miss Marjorie Webster; Chorus—Joan of Arc, transcribed for woodwind and strings by Dorothy Dukes.

OMAHA CRITIC EXTOLLS CLARENCE EDDY

The following glowing review appeared in the Omaha Excelsior of March 30, 1918:

A crowd which completely filled every nook and cranny of the First Presbyterian Church Sunday afternoon paid tribute to the genius of Clarence Eddy, the famous organist, who en route to California, stopped in Omaha long enough to present a program of organ music for the benefit of the Red Cross fund for the Nebraska base hospital, an event of special significance as it was Mr. Eddy who dedicated the pipe organ with a recital when it was installed in the old First Presbyterian church. Mr. Eddy ranks among the big organists of the day, and his program on this occasion was one that delighted his hearers, including many number novel and varied in character and producing high artistic effects in the various uses of the organ. "Prelude and Fugue in D major" by Bach, which opened the program, was impressively rendered, and among other big numbers was the "Sonata Cromatica" by Petro A. Yon, a beautiful and effective piece. Many other equally pleasing numbers were given, the program closing with a new patriotic march by J. Frank Frysinger.

FRANK ST. LEGER WITH MELBA

A welcome visitor in San Francisco last week was the noted English pianist and composer, Frank St. Leger, a graduate of the Royal Academy of London. Mr. St. Leger came here with Mme. Melba, whose accompanist he has been for the past several seasons and after spending several days in this city, he went to Santa Barbara at the behest of Mme. Melba whose guest he is to be during the celebrated coloratura diva's sojourn until the first of July at the popular Southern California seaport. Mr. St. Leger is a delightful gentleman and an artist of the first rank.

N. Y. PHILHARMONIC TO CONTINUE

At a recent meeting of the Board of Directors of the Philharmonic Society of New York, it was decided that the war will not affect the regular concert season that splendid organization which will be conducted by Josef Stransky as conductor, the post he has held for many years. The endorsement of Mr. Stransky by the Board of Directors and the decision to carry on the usual concerts next season under his baton put to silence all rumors concerning the plans of the Philharmonic Society.

GODOWSKY MASTER PIANIST AND MASTER MIN

It is very interesting to read the appreciations Leopold Godowsky that come in from all over the country, appreciations not only of his musicianship but his mentality. The following noted in the Cedar Rapids Republican is quoted as a particularly discriminating bit of analytical appreciation. "The writer had the opportunity of chatting with Mr. Godowsky and regretted that the audience which heard him play could not hear him talk. He never lacks the word to express ideas, and his ideas are those of a keen mind internationally schooled. In music he is authority, yet delivers his opinions modestly. But behind an opinion one senses the acute analysis of a mind that embraces the essentials of his art. Nothing escapes him; him the detail does not exist, the ocean is in the drop of water. One becomes aware of the same scrupulous subtlety in his diction that is heard in his playing. Shades of meaning, penetrating distinctions of surprising interest, delightful angles of unsuspected worth, from him easily; his is not a quibbling nature, searches shrewdly beneath obvious conclusions for illumination, but does not distort values."

FIFTH L. A. SYMPHONY CONCERT.

Axel Simonsen, 'Cello Soloist—Mischa Elman Plans for Large Audiences—Arthur Alexander Arouses Well Justified Enthusiasm.

By ROBERT ALTER

Los Angeles, April 27, 1918

The Los Angeles Symphony Orchestra gave its fifth concert of the season on Friday afternoon, April 27th, at Clune's Auditorium, with a Tschaiowsky program, consisting of Symphony No. 5, op. 64, in E minor; variation on a rococo theme for violoncello and orchestra, Axel Simonsen, soloist; Casse-Noisette (Nutcracker) Suite.

The orchestra seemed to be in the spirit for the rendition of Tschaiowsky, and on the whole a commendable performance was given, due mainly through the special exertion of the individual members of the orchestra. Mr. Tandler conducted the whole program without error and the orchestra piloted its way through the intricacies of tempi and tone color to a port of safety, the music in itself was inspiration enough to bring out the musicianship of the orchestra. Axel Simonsen, the soloist for the afternoon, played the rococo themes exceptionally well, and the difficult runs and cadenzas with which the themes abounded were brought out to a degree of perfection. There was a remarkable musical atmosphere created at the concert by the presence of the audience of members of the San Francisco Chamber Music Society, Mme. Melba, Mme. Mariska Aldrich-Vescei, the pianist, and a household of other notables so numerous to mention. Who wouldn't be inspired by a representative audience of this kind? Estelle Heartt refused to sing an arrangement of the "Battle Hymn of the Republic" by Blanche Ebert Seaver, which gave the Hymn a decided new patriotic effect, the chorus of which was sung by the audience. She received several recalls, and was presented with a huge basket of flowers. In the "Nutcracker" Suite, the soloists in the different movements were heartily applauded, and took their bows most gracefully. The same concert was repeated in Pasadena on Sunday afternoon, April 14th, at the Pasadena High School Auditorium, but instead of the cello soloist the Liszt concerto for piano and orchestra was given with Ldis Lazar as soloist. She checked the certain fire and temperament necessary for the rendition of this number. This is the first Sunday afternoon concert that was ever given in Pasadena and brought out a very large attendance. No doubt, that Sunday afternoon concerts will be taken very favorably in Pasadena.

On Thursday evening, April 18th, the Mischa Elman recital took place at the Trinity Auditorium and was a renewal of the violinist's triumphs throughout the country. Although he is getting to be more or less of a "gallery" player, he still retains the classical interpretation which makes the great artist, playing with his head as well as physical exertion. The Lalo "Symphonie Espagnole" is Elman's wonderful vehicle which brings out all the subtle feelings of the inner man, with its breadth, style and technique he makes you feel the emotions of the Spanish musical trend of thought contained therein. Perfect intonation, technique unsurpassable and breadth of tone make up for any deficiencies that some might find in the virtuosity of man. The most difficult passages are, or seem to be, very easy with Elman, and that of course brings out the artist. A slight mishap in the breaking of an E string during the "Deep River" (Paraphrase) did not in any way mar the artistic performance of the master. Schubert's "Ave Maria," given as an encore in double stops, seemed like a soprano and alto singing, and each word was as distinct as if two human voices had uttered them. In the I Palpiti all the almost impossible feats that can be accomplished on the violin were brought out; up and down staccato bowing, glissandos, subtle harmonies, thrilling scales, arpeggios and what not. The entire program with encores galore was as follows: Concerto, G minor (Vivaldi-Nachez); Symphonie Espagnole (Lalo); (a) Deep River (Paraphrase) (Elman); (b) Tango (Albaniz-Elman); (c) Nocturne, E flat (Sarasate-Chopin); (d) Hungarian Dance No. 7 (Brahms-Joachim); I Palpiti (Paganini).

The following program was given at the Saturday afternoon performance which was attended by even a larger audience than at the Thursday evening performance: Concerto, E minor (Nardini-Hauser); Concerto, minor (Saint-Saens); (a) Pastoral (Scriabin-Harri-son); (b) Capriccio (Scriabin-Harri-son); (c) Nocturne, major (Chopin-Wilhelmj); (d) Turkish March (Beyoven-Auer); Zigeunerweisen (Sarasate).

Wednesday evening, April 24th, the following program was given. I did not have the opportunity to attend this concert, but the daily papers spoke very commendably in favor of the soloists. "Abby de Aviret" presents Pauline Farquhar in piano recital, assisted by her, Bertha Winslow-Vaughn, soprano, Mme. Lupha Ridner, accompanist. Chaconne (Bach-Busoni); Impet Scherzo, Spinning Song (Mendelssohn); Nocturne, C minor, Etude, C major, Etude, G flat (Chopin); The Bird (Dwight Fiske); Odissee, To a Young German (Carpenter); Mme. Bertha Winslow-Vaughn; Les d'Eau (Ravel); L'isle joyeuse (Debussy); Retour Pardon de Landevennec (Rhene-Baton); De Pluis le (Louise) (Carpenter); Extase (Duparc); Papillon (Fourdrain); Mme. Bertha Winslow-Vaughn; Nocturne F minor, Rakoczy March (Liszt); Campanella (Paganini-Liszt).

Arthur Alexander, the accomplished recitalist, sang at Blanchard Hall Thursday evening, April 25th, before a rather small audience. The only reason that I can give for this rather small attendance is that Mr. Alex-

ander has become more or less "localized" and that seems to be a drawback rather than a help in this community. Mr. Alexander has not been heard in Los Angeles publicly for nearly seven years, since which time he has lived in Paris, where he has made many appearances, besides touring France and England. He returned to America three years ago and repeated his foreign success in his own country, receiving the highest praise from the critics of the Eastern cities for his unique and inspirational artistry. He made a tremendous "hit" in the Red Cross benefit in Pasadena a week ago where, of course, his services were rendered gratis. Mr. Alexander deserves the attention of the artist world as his art is of the highest quality. He accompanied himself through the entire program, creating a perfect ensemble of voice and instrument unequalled. The program made great demands upon the voice, both in volume and range and proved the artist equal to the occasion. The following program was rendered: Car mio ben (Giordani), Star Vicino (Salvator Rosa), Air Gai (Old French), Wait thou still (Frank), Vittoria (Carissimi), Romance, Les Cloches, Mandoline, Il Fleure dans mon coeur, Beau soir, Chevaux de Bois, Chanson triste, in Memoriam—Claude Achille Debussy, (1862-1918); Le Manoir de Rosamonde (Duparc), Extase, La Procession (César Franck), Les Cygnes (Reynaldo Hahn), Le Plongeur (Chas. Widor), Retreat (La Forge), In the Yellow Dusk (Carpenter), The Crying of Water (Campbell-Tipton).

A program of American Folk Music was given by Bessie Irene Chapin, violiniste, assisted by Nell Lockwood, contralto, Gabrielle Gerber, celliste, Dorothy Ferguson, pianiste, "Uncle Remus" (Loy Holmes Miller) and the Normal School Glee Club, Myrtle Blewett, director. Miss Lockwood, contralto, is well known in Los Angeles musical circles, as is also Bessie Chapin.

Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning" "Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

Published in all the keys by LEO FEIST, Inc., New York

the violiniste. The following program was satisfactorily and artistically presented: Part I—Negro Music—Largo, from New World Symphony (Dvorak), Bessie Chapin Trio; (a) Deep River (transcribed by Powell), (b) In Cotton Fields, (c) Pickaninies (Burleigh), Bessie Irene Chapin; Plantation Songs—(a) Carry Me Back to Old Virginia, (b) Tom-Big-Bee River, Normal School Glee Club; (c) Shortnin' Bread, (d) Run, Nigger, Run, (e) Walk, Jaw-bone, (f) Hawk an' de Raven, Uncle Remus; Negro Spirituals—(a) Gospel Train, (b) Go Down Moses, (c) Nobody Knows the Trouble I See, (d) Swing Low, (e) Steal Away to Jesus, Glee Club and Uncle Remus, Part II—Indian—(a) Wab-wah-tay-see (Caddman), Bessie Chapin; (a) Sunrise Call—Ceremonial Song of Zuni Sun Priest (in costume), (b) Mocking Bird Song, (c) Corn Grinding Song Yuma Indian, (d) Her Shadow, Ojibway Indian, (e) Zuni Lullaby (Troyer), (f) Waters of Minnetonka (with violin obligato), Nell Lockwood; Thunderbird Suite (Chas. Wakefield Cadman), (a) Love Song, (b) Night Song, (c) Wolf Dance, Bessie Chapin Trio; Grand Finale, Normal School Glee Club.

G. Haydn Jones gave a recital of songs by Bryceson Trebarne, assisted by Catherine Bailey, pianist, at Blanchard Hall, on Thursday evening, February 28th. The following program was ably interpreted: Song of France, Patter of the Shoon, A Lover's Prayer, Jeanette (Trebarne), Mr. Jones; Variations on an Original Theme (Paderewski) Miss Bailey; Uphill, Mother My Dear, Pickaninny, The Trail by Night (Trebarne), Mr. Jones; The Nightingale (Albief-Liszt), Mazurka op. 50, No. 3 (Chopin), Etude, G flat op. 24 (Mozzkowski), Miss Bailey; The Aftermath, The Question, A Widow Bird Sat Mourning, The Terrible Robber-men (Trebarne), Mr. Jones; Intermezzo, op. 117, No. 2 (Brahms), Paraphrase on the "Fledermaus" (Strauss-Schuetz), Miss Bailey; My Lady Sweet, The Short Cut to Roses, Your Miniature, Ozy Mandias, Dirge for a Fallen Soldier (Trebarne), Mr. Jones; Mrs. Hennion Robinson at the piano.

The Woman's Improvement Association of South Pasadena gave a Reciprocity Day program on Wednesday afternoon, April 10th, which was interpreted by Miss Bessie Irene Chapin, violiniste, assisted by Miss Nell Lockwood, contralto, Miss Helen Tappe, accompaniste, Miss Genevieve Klement, danseuse, and Miss Mary Isabelle White, danseuse. The program was exclusively devoted to Spanish music and dances and, in full, was as follows: Spanish Folk Music—Miss Bessie Chapin (in costume); Three Folk Songs—(a) La Gitana (The Gypsy), (b) Lo Boca de Pepita (Pepita's Mouth), (c)



Impressions by Warren Morritt.

CARL SEYFARTH

The Successful Pianist Who Has Just Returned From His Third Season in New York, During Two of Which He Studied With Stojowski. (See P. 9, Col. 2)

Me Gustan Todas (The Girl with Golden Hair), Miss Nell Lockwood; Modern Spanish Music—Symphonie Espagnol (Lalo), Miss Bessie Chapin; Song—El Canto del Presidario (Alvarez), Miss Nell Lockwood, Part II—Spanish Dancing—Miss Bessie Chapin; Folk Dance—La Jota, Miss Genevieve Klement, Miss Mary Isabel White, (courtesy of Normal Gould School of Dancing); Dance Caprice Basque (Sarasate), Miss Bessie Chapin.

ANOTHER GREAT AUER PUPIL.

Another first magnitude star has flashed into the fiddle firmament, and again it is a Russian, Toscha Seidel, a youthful pupil of Leopold Auer, who made his sensational debut in Carnegie Hall, New York, on Sunday afternoon, April 14th. Young Seidel made an immediate conquest and was accepted on the spot by a severely critical audience. Says Leonard Lieblich, editor-in-chief of the Musical Courier: "It was not a so-called 'polite reception,' it was a genuine and rare artistic triumph."

LIEUTENANT HAENSEL RETURNS FROM FRANCE

Back from four months service in France with the American Expeditionary Force, in which he held the rank of lieutenant in the Intelligence Department, Fitzhugh W. Haensel, of the firm of Haensel & Jones, has nothing but praise for the splendid spirit that "our boys" are showing. "Their only desire is to get right into the thick of things and do their share in exterminating the Boche, and they are impatient at the least restraint or delay that keeps them back."

JUDGES OF FEDERATION CONTEST

Edgar Stillman Kelley and Emil Mollenhauer have been appointed judges on the jury that will examine the dramatic oratorio, The Apocalypse, for which a prize of \$5,000 has been offered by the National Federation of Musical Clubs, says Musical America. The same paper promises to announce the names of the other three judges as soon as acceptances are received by Pauline Arnoux MacArthur. Edgar Stillman Kelley is one of America's foremost composers, and during the middle 30's lived in San Francisco. Emil Mollenhauer is conductor of both the Handel and Haydn Society and Apollo Club of Boston, and is one of the musical forces of the "Hub." He came to San Francisco during the Panama-Pacific Exposition in 1915 as conductor of the Boston Band, and led an oratorio performance in Festival Hall at the exposition in question.

A SONG OF DEEP AND CLEAN SENTIMENT.

The Pacific Coast Musical Review is in receipt of a song entitled The Radiance in Your Eyes, words and music by Ivor Novello, composer of Keep the Home Fires Burning Till the Boys Come Home and Dream Boat, and distributed in this country by Leo Feist of New York. It is one of the most impressive songs we have come across of late. It is simply redolent with melody, richly scored and just exactly right for vocal expression. The sentiment contained in the words is clean and persuasive, and the harmony is pleasing and exceeding ingenious. The music as well as the words gradually rise toward a thrilling climax, and anyone who understands how to sway an audience will never fail to create spontaneous enthusiasm with this song. We believe the song is good for a rousing encore every time it is sung.

CHAMBER MUSIC SOCIETY SCORES TRIUMPHS.

Southern California Enthuses Over Great Artistry of One of the Foremost Ensemble Organizations in the United States.

Jessica Colbert, manager of the San Francisco Chamber Music Society, has just returned from Southern California where she has been engaged in promoting a special tour for this well known aggregation of superb artists. Mrs. Colbert as well as the members of the society were greatly pleased with the enthusiastic reception accorded their recitals wherever they appeared. Next season's bookings, to express it mildly, looks "all to the good." The management as well as the artists themselves were rather hesitant about pioneering in unknown territory, but agreed with Horace Britt, the distinguished cellist of the society, that you could not take a good thing anywhere and spoil it. That the chamber music society of San Francisco "made good," and opened the eyes of the music lovers of the South to the fact that we have here among us an organization that can compare with anything in the country today, is noted in the many splendid criticisms of the press, as well as personal letters received by Mrs. Colbert from the pleasure patrons of the concerts. One from Visalia, where the audience was the largest ever brought together for a similar event, is worth quoting from. It says, in part:

Dear Mrs. Colbert:

"Is there any chance to get another concert on your way home? The people who heard it are wild about it and say we could pack the house now that they know what the organization is. I saw my butcher there that night, and knew him to be totally ignorant of music, but here are his comments the next morning: 'Mrs. Holley, I didn't know there was such music this side of Heaven, if they ever come back, you'll pack that auditorium.' And I believe we could do it. You know that it is worth while having worked on that affair just to hear people cursing themselves that they didn't go. Next time they will believe us."

(Signed) GRACE B. HOLLEY.

Following are the Los Angeles criticisms upon the first concert:

Los Angeles Examiner—By Florence Lawrence: "Abounding temperance and perfection of ensemble are the distinguishing marks of the Chamber Music Society of San Francisco. The organization made its premiere appearance here last night at the Trinity Auditorium and scored an instant and unmistakable success. Manager F. W. Blanchard afforded the local students and patrons of music both inspiration and delight in presenting the polished work of this group of instrumentalists.

"The society is, I believe, entirely unique. At least in America no such group of men is to be found. They have devoted hours of time daily to the perfection of details and in acquitting themselves with rare brilliancy in the interpretation of music in time of modern and classic writers.

"In form, too, the group is unusual. It embodies not only the string quartet familiar to us through the magnificent work of the Fionzaleys and Kneisels and a few others, but has both the piano and the flute. These introduce unusual color and a variety of tone not obtainable with the strings alone. Only terms of the highest admiration are compatible with the work of this society. Individually and in ensemble the members observe the highest traditions of their art and their playing is vivid and yet dignified and reposeful."

Los Angeles Times—Jeanne Redman: "A rare treat was offered Los Angeles last evening at the Trinity Auditorium in the concert of the Chamber Music Society of San Francisco. A company of virtuosi who have played together for three years in San Francisco and throughout the West and who will probably invade the East next season make up the society, and devote as much time as they can spare from solo engagements and from the San Francisco Symphony Orchestra of which Louis Persinger is concert master and assistant director.

"The favorite medium of the poets is said to be the iambic pentameter, and it may be said that chamber music is the favorite medium of the composers. When they retire to the sanctum sanctorum they write for the strings, and thus some of the loveliest music ever written is available to this form of presentation. It is pure music and admits of solo effects as well as having the symphonic advantage of the ensemble. The Mozart quartet for flute and strings was most exquisitely played. I can think of no quartet that could have done the work with a higher appreciation and a finer sense of the beauty of the composition. The flute is particularly adapted to the quality of ecstasy which is characteristic of Mozart, and Elias Hecht (founder of the society) played with utmost skill and musicianship.

"The Glazounov Novellettes for string quartet closed the program and brought the house (which, by the way, was enjoying to the fullest the luxury of the semi-dark auditorium) to a state of rapture. The Novellettes are rich in Slavic beauty and atmosphere and are composed with the skill which Glazounov, who is, after Rimsky-Korsakov, undoubtedly the greatest of the famous Russian 'Five,' displays in all of his work. The society fell into the mood of the wild Russian dances with the utmost abandon, but never departing from the requirements of good taste and scholarly restraint."

Los Angeles Herald—Carl Bronson: "It was a brilliant idea that headed the Chamber Music Society of San Francisco toward Los Angeles for the friendly exchange of musical ideas, especially since the idea is worthy of sincere emulation. In the chamber form there is such a wealth of pure melody and volatile and elusive harmonic progression that one feels to be in the presence of the absolute when it is rendered in the proper spirit and technical finish.

"Louis Persinger is an ideal first violinist. His emphasis is firm and his tempos are such as hold rhythmic balances in perfect leash. Much can be said of Louis Ford, whose second violin parts are so beautifully performed. Nathan Firestone's viola tone was like that great alto quality such as we attribute to the human voice at its best. The violoncello in the hands of Horace Britt responded most inspiringly to every demand. Gyuila Ormay was a real quintet pianist, managing not to lead the strings too imperiously and making himself a subjugated part of the ensemble."

Evening Express: "The Chamber Music Society of San Francisco was heard in an unusually interesting program before a warmly enthusiastic audience. The numbers included Dohnanyi's C minor quartet for piano and strings, Mozart's quartet for flute and strings, and Glazounov's colorful and delightful string quartet, Op. 15. The performance of the society measures up well with the best chamber music performance heard in Los Angeles, and this city has heard the best. Indeed, the admirable work of Mr. Persinger and his artist players is proof that the Pacific Coast possesses a chamber music society that can creditably bear comparison with the best in the country."

Morning Tribune: "The spice of novelty entered into the enjoyment of the audience that last night attended the auspicious debut of the San Francisco Chamber Music Society at the Trinity Auditorium. Six splendid instrumentalists figured in the program which was finely presented. Temperament, a mature artistry and exquisite regard for nuance were admirably evidenced in the Dohnanyi quintet in C minor, Op. 1, for piano and strings, which was played in a happy mood of half-abandon more than suggestive of the Magyar impulse that permeates the composition. The scherzo was acclaimed by the music critics to be an impeccable bit of ensemble interpretation. The allegro was ably read.

"Probably the most satisfactory specimen of their genius was given by the San Francisco artists when they played the Glazounov Interludium in modi antico. The ensemble was like a muted organ, with purity of style and simplicity of expression dominant."

HILLMAN PUPILS TRIUMPH IN STOCKTON.

Twenty-five of Jack Edward Hillman's Stockton pupils gave an Evening of Song at the Philomathean Club House in Stockton on Friday, March 15th. The hall was crowded to the doors, even standing room being at a premium. The event was such a brilliant success that since the evening of the affair Mr. Hillman has added six pupils to his Stockton class. The following extensive and varied program was listened to with pleasure and enthusiasm by the audience which remained to the very end of the concert, and expressed itself in no uncertain terms about the artistry displayed by the participants and the efficiency of the teacher:

Program: (a) At Parting (Rogers), (b) The Night Has a Thousand Eyes (Metcalfe), Miss Lorraine Cutting; (a) A Bocca Dolorosa (Sibella), (b) Her Rose (Coombs), Miss Ethel Ditz; (a) White Nights (Metcalfe), (b) The Danza (Chadwick), Mrs. F. A. Meyer; (a) A Spring Morning (Arr. by Wilson), (b) Sylvia (Speaks), Mrs. Celia Kalck; (a) Jean (Burleigh), (b) Bedouin Love Song (Chadwick), Mr. W. B. Davenport; (a) Lullaby (Josselyn) (Godard), (b) Serenata (Tosti), Miss Hazel Colt; (a) By the Waters of Minnetonka (Lieurance), (b) My Heart at Thy Sweet Voice (Samson and Delila) (Saint-Saens), Miss Helen Wright; (a) Twilight (Rummel), (b) O, Golden Sun (Freebey), Mrs. Dave Matthews; (a) Ah, Love, but a Day! (Beach), (b) Air de Salome (Herodiade) (Massenet), Mrs. B. E. Olmsted; (a) Romance (Debussy), (b) Ballatella (Paggiacchi) (Leoncavallo), Mrs. Asa Clark; (a) Pleading (Elgar), (b) I Hear a Thrush at Eve (Cadman), Mr. William Pengilly; (a) Vissi d'Arte from La Tosca (Puccini), (b) Lullaby (Scott), (c) June (Beach), Miss Hazel Ridenour; (a) Tes Yeux (Rabey), (b) Ecstasy (Rummel), Miss Daisy O'Brien; (a) My Lover, He Comes on the Skee (Clough-Leigher), (b) Thou Brilliant Bird from the Pearl of Brazil (David), Miss Marjorie Heffernan; (a) Morning Hymn (Henschel), (b) Knowest Thou Not That Fair Land from Mignon (Thomas), Mrs. Murry McAdam Yerbury; Duet of the Flowers from Madame Butterfly (Puccini), Miss Ridenour and Mrs. Olmstead. Mrs. Fred H. Clarks played the accompaniments with fine skill and artistic judgment.

A CHARACTERISTIC SOUSA MARCH.

In The Volunteers by John Philip Sousa, Carl Fischer of New York has published one of the most spirited and inspiring marches composed by the famous march king. It is Sousa at his best and the fine rhythmic swing and the irresistible martial air that stirs your blood is contained in every bar. It is an inspiration, and it is scored with that peculiar and unique quaintness of instrumental grouping which gives you the signal that a Sousa march is being played. The price is 50 cents, and it is arranged for orchestra as well as band. It surely is a winner.

FOOTE'S CHORUS FOR MEN VOICES

At the fourth and final concert of its forty-seventh season, the famous Apollo Club of Boston, comprising ninety male singers under the leadership of Emil Moenhauer, brought to a first hearing Arthur Foote's new Munster Fusileers, a chorus for men's voices, which was well received by a large and responsive audience.

ADA CLEMENT'S LECTURE RECITAL.

Miss Ada Clement gave the last of her series of Twelve Lecture Recitals on the Masterpieces of the Piano, April 19th, at the Ada Clement Piano School. The subject was American Composers, and the following program was given: American Folk Songs—Columbia Melodies (arranged by Arthur Farwell) (Wa Wa Press), Indian "Song of Sorrow" (Loomis), Mrs. H. H. A. Beach; Variation on Balkan Themes, op. 60, Arthur Foote; Caprice, Rubin Goldmark; First Anemone Lillian Hodghead; The Mountain Stream, John Alden Carpenter; Polonaise America, Edward MacDowell; Celtic Sonata, Slow Movement, Bre'r Rabbit, The Eagle.

The Balkan Variations of Mrs. Beach attracted special attention as they have been seldom heard here. On four themes of haunting beauty Mrs. Beach has built up a masterly series of Variations which show her musicianship and grasp of her subject. Another novelty of the San Francisco public was the exquisite sketch by Rubin Goldmark in which he suggested the delicacy and purity of the anemone with great refinement. Miss Lillian Hodghead, a San Francisco musician, made her bow to the San Francisco public as a composer, having done her work with Goetschius and Rubin Goldmark. Her Mountain Stream showed real poetic feeling and originality in its harmonic treatment. Some of her songs have been sung by well known singers in Boston and Chicago during the past season. The fine MacDowell group gave a good idea of his versatility and dramatic talent.

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Sherman, Clay & Co. report a steadily growing demand on the Pacific Coast for "Roses of Picardy," which is having a tremendous vogue in England, where it is said to be the legitimate successor to Lohr's "The Little Grey Home in the West." "Roses of Picardy" is published by Chappell & Co., Ltd., of London, New York, Toronto and Melbourne.

Minor Notes

By HERBERT I. BENNETT

A. H. Kayton, a man widely known in the field of manufacturing and selling pianos, paid San Francisco a visit, in company with Mrs. Kayton, a few days ago, this being the piano man's first trip out here from New York during several years. The Kaytons were welcomed by a host of friends, and they were busy people while in the city. By the way, Mr. Kayton is a former resident of San Francisco, where he used to take an active part in amateur orchestral affairs, the violin being his instrument then. He has long since, however, "hung up the fiddle and the bow" owing to the demands made upon him by the piano business, which, for many years, kept him traveling across the continent until he finally settled down to the executive end of manufacturing and selling in "little old New York."

Like the majority of those who have followed the vocation of a traveling salesman, Mr. Kayton has an exhaustless mine of good stories, and here is one told by him to a party of friends the other day in the store of Kohler & Chase: "In the summer of 1915, Mrs. Kayton and I decided to take a trip to Europe, so we sailed from New York by the southern or Mediterranean route on account of the European conflict and the dangerous war zone established in the northern waters of the Atlantic. Everything went off smoothly enough until we reached Gibraltar, where our steamer was held up by the English because it carried contraband. After laying out in the harbor for a day, I became restless and inquired how long we were likely to be 'held up' in that manner, to which came the reply that it might be for days, perhaps a month, in fact there was no telling how long we might be kept there."

"Well, by that time, we began to get pretty nervous over the prospects of laying at anchor off Gibraltar for an indefinite period, so I asked the captain if we might go ashore and explain matters to the British officials, which he permitted us to do, sending us in one of the ship's small boats. Things did not appear overly bright in the way of effecting a landing, although we made clear the fact that we were peaceful Americans. Just as we began to lose hope, I happened to spy an officer who at last passed the word to let us come ashore, much to our joy and relief, and we soon convinced the military authorities that we were absolutely safe and all right."

"We were closely questioned as to how long we desired to stay at Gibraltar, and what hotel we would go to. Assuring the officers that we would leave the next day to go overland into Spain, we were finally sent on our way rejoicing. Next morning Mrs. Kayton and I went for a stroll through the streets of Gibraltar, where we were besieged by about forty guides who wanted to show us the sights of the fortified city. Finally I picked out of the mob a fellow who looked like an intelligent guide, and whose Cockney brogue was delicious, so I hailed him and asked whether he could show two Americans the various points of interest, to which he made reply, 'Aye, aye, sir!' Then he volunteered the information that he had acted as guide on different occasions to two very famous Americans who had visited Gibraltar. 'And who were they?' I queried with quick interest. 'One, sir, was General Grant,' said he. 'Aha,' I replied, 'that is fine, and who was the other famous American?' Promptly came the answer, 'Sir Henry Heyman of San Francisco,' (pronounced by his guideship, Sir 'Enry Aynan). I engaged the fellow on the spot. Such recommendations were deemed all sufficient."

The Boston Symphony Orchestra will terminate its regular season on Saturday evening, May 4th—tonight—and on Monday evening, May 6th, the famous Symphony Hall "Pops" will enter upon their season of nine weeks, a large orchestra of Boston Symphony players being utilized annually for these delightful programs of light music furnished every evening except Sundays. To listen to about seventy-five members of the peerless Boston Symphony Orchestra going through the rhythmic measures of Strauss' Blue Danube waltzes, the standard overtures like Zampa, Poet and Peasant, Mignon,

Sousa's inspiring marches, light opera selections, Boccherini's Minuet, Tchaikowski's Nut Cracker Suite, the same composer's Overture 1812 reinforced by the superb Symphony Hall organ employed with thrilling effect, and a large variety of classic, standard and popular works for orchestra—to listen to these "Pop" programs in Boston is a treat worth going all the way across the continent to experience in the months of May and June and part of July each year.

The Symphony Hall "Pops" are unique, the entire first floor of the hall—the home of the Boston Symphony Orchestra—being covered with tables for the serving of light refreshments, where concert parties may enjoy food, beverages and "smokes" while the "band plays on." The two balconies are reserved for the exclusive use of patrons who desire to listen only to the music, and incidentally gaze down upon the picturesque table groups seated on the main floor. The writer has enjoyed many concerts of this order in good old Boston, and right now he can easily picture the animated scenes with all details unassumingly, but thoroughly looked after by W. H. Brennan, Business Manager of the Boston Symphony Orchestra, with Press Representative W. E. Walter quietly "taking things in" and otherwise looking seriously after his end of the thing, not forgetting Mr. Lincoln, who is omnipresent on the main floor where he keeps everybody contented. Over all, managerially speaking, is C. A. Ellis, who, like his lieutenants in the executive sanctum of Symphony Hall and all that appertains thereto, moves about the place in an unobtrusive, but effectual manner. Mr. Ellis, like Giulio Gatti-Casazza, General Manager of the Metropolitan Opera Company, seems to be equipped with several extra optical and auricular devices; very little escapes either of these impresario powers.

Oh yes, and there is our tall, handsome, gray locked and mild mannered Louis H. Mudgett, manager of Symphony Hall, who floats about at the correct moment during the "Pop" season and greets more people who are glad to see him than perhaps any other man in the city of Boston. Verily, Louis Mudgett is an institution all by himself, and I defy him to deny it. A more genteel lot of men than my esteemed friends in the executive offices in Boston Symphony Hall is not to be found in the whole world of music and its management. One of the finest musical institutions in America is represented in the Symphony Hall "Pops," given in the historical Massachusetts capital, Boston. The writer of this column will have to forego the pleasure of attending those concerts this summer, and oh, how he hates to think of it. Long live the "Pops!"

In the calendar dated April 28th, published by the First Presbyterian Church of Oakland, Cal., there appears this musical notice: "Organ recital, Mr. Clarence Eddy will give one of his splendid organ recitals this evening, full of the messages from the soul of music. The Pacific Coast Musical Courier commenting on Mr. Eddy's execution, says: 'He is the foremost organist in the land.'" Now, no such paper as the Pacific Coast Musical Courier is known to us, so therefore we have no way of ascertaining what else it had to say "commenting on Mr. Eddy's execution." If Mr. Eddy has been "executed," then how in the name of reason could he have been present last Sunday evening to give an organ recital at the First Presbyterian Church over in Oakland, where, by the way, the distinguished artist is the highly valued and beloved organist and choirmaster? The Pacific Coast Musical Review is overjoyed to announce that Mr. Eddy has not been "executed"; he is in the full possession of good health and his usual radiant good fellowship, so it was an entirely false report that was circulated by the Pacific Coast Musical Courier in "commenting on Mr. Eddy's execution." However, the Pacific Coast Musical Review desires to go on record as wholly agreeing with the Pacific Coast Musical Courier in the latter's statement that Mr. Eddy "is the foremost organist in the land."

Take courage, ye struggling young American composer from these comforting lines culled from the Science Notes column in the San Francisco Examiner: "An inventor has brought out a device burning oil both to heat and light a room at the same time."

In the same department of the Examiner appears this paragraph: "Among ordinary woods, locust has the greatest tensile strength, about 2,200 pounds to the square inch." Some artist's stories of their alleged triumphs evidently have more tensile strength than has locust wood, otherwise the fables would snap off under the strain that certainly must, at least sometimes, exceed "2,200 pounds to the square inch."

Modern definition of Prima Donna Temperament: Prima Darn Her Temper.

DR. H. J. STEWART'S ACTIVITY IN SAN DIEGO.

Distinguished Organist and Composer Makes His Annual Report and is Commended for the Excellence of His Programs and Art.

The following interesting articles appertaining to the splendid work of Dr. H. J. Stewart is doing in San Diego are culled from the San Diego Union, and will prove of more than ordinary interest to our readers:

In his third annual report, submitted to the city park commission and highly approved by that body, Dr. H. J. Stewart, official organist at Balboa Park, makes a detailed statement of all recitals held at the Spreckels organ pavilion in 1917 and shows that the year was one of great accomplishment. Of the hundreds of recitals given, all drew large audiences and were greatly en-

joyed. Dr. Stewart's report, which will be of interest to all who have attended his recitals—and practically all San Diegans and many visitors have—is as follows: To the Honorable Board of Park Commissioners, City and County of San Diego.

Gentlemen: I have the honor to submit my third annual report as official organist, covering the period from January 1 to December 31, 1917.

Three hundred and seven organ recitals have been given. Of these, two hundred and sixty-seven were played by the official organist, and forty by visitors and resident organists. Ten recitals were omitted on account of unfavorable weather, and on two occasions there was a failure of the electric current. Fifteen dates were occupied by special concerts, civic celebration and community singing; but on most of these occasions the organ was used, although no regular recital was given. The remaining dates are accounted for as the vacation period of the official organist.

Referring to the records which I have kept since entering upon my duties on January 1, 1913, I find that only twenty-eight recitals have been omitted on account of unfavorable weather, averaging a fraction over nine days each year. This fact calls for special mention, as it proves conclusively that the claim of San Diego to exceptional climatic conditions is no idle boast, as it is confirmed by the logic of facts and figures.

Program Record

The record of daily programs shows that 2,492 compositions have been played during the period covered by this report. Of these 2,170 were played by the official organist, and 312 by visitors and others. These compositions were selected from the works of about 350 composers, including practically every great musician of ancient or modern fame. The music of every nation in the civilized world has been played under contribution, with the constant effort to please all tastes, and to infuse variety into the programs.

For some time past a system of "request" program for the Sunday afternoon recitals has been in vogue and the number of requests received shows a very gratifying appreciation of the higher forms of music. "Request" numbers are played on any day, provided sufficient notice is given. The visiting organists who have given recitals during 1917, include the following: Percy Shann-Hallett, Los Angeles; Mrs. Edith Round Smith, Redlands; Harold Gleason, Riverside; G. A. Mortimer, Long Beach; Dr. Raymond Mixsell, Pasadena; Clarence D. Kellogg, Alhambra; John Doane, Chicago; Julia G. Howel, Redondo Beach. Among the San Diego organists who have accepted invitations to give recitals may be mentioned Royal A. Brown, Miss Ethel Widener, Austin G. Thomas and Mrs. M. D. Hesse.

Condition of Organ.

Notwithstanding the unusual conditions attending the operation of an outdoor organ—the only one in the world—I am glad to report that the instrument remains in perfect condition. Due credit for this should be given to the resident tuner, Mr. Roy W. Tolchard whose daily work at the organ is indispensable. I also mention with pleasure the efficient services of Mr. James A. Travers, the resident care-taker, who is invariably courteous and obliging.

In conclusion, I desire to call the attention of you honorable board to the urgent necessity of wider publicity for the organ recitals. In these daily concert San Diego has an attraction possessed by no other city and, through the generosity of one of our citizens, the music is provided free of charge. There are cities in which organ concerts are given once or twice each week by an official organist, paid by the municipal authorities, but usually there is a charge to the public for admission.

Publicity Necessary.

In all cases, however, it has been found necessary to promote interest in the recitals through the usual channels of publicity, so that the residents and visitors may be kept informed of these events. With the exception of the daily organ program, published free of charge through the courtesy of the San Diego Union, no publicity has yet been given to the recitals, and I respectfully suggest that some action be taken on these lines. From inquiries which I have made, I have reason to believe that our civic and business organizations would be willing to co-operate for this purpose. I would therefore ask that steps be taken by your honorable board to secure united action, in order that the organ concert may be properly advertised. As I have in my possession information gathered from other cities, bearing on the subject of municipal concerts and their operation I am in a position to advise as to the best methods of securing the necessary publicity, and I shall be happy to place my services at the disposal of the board whenever this matter is taken up.

Respectfully submitted,
H. J. STEWART,
Official Organist.

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PACIFIC MUSICAL SOCIETY CONCERT

Eugenia Argiewicz-Bem, Stanislas Bem, Marguerite Raas and Marian Prevost Give Excellent Program Artistically.

By ABBIE GERRISH-JONES.

A splendid program was the offering of the Pacific Musical Society on Wednesday evening, April 24th, at the Palace Hotel, when some of the finest talent in the city appeared before the organization. The big hall was almost entirely filled with the auditors, many of whom were themselves professionals of high standing, and I think it was generally conceded that for excellence this was the equal of any program ever given before this musical body.

The work of the three instrumentalists in Handel's Sonata in G minor was beautifully balanced and in such absolute sympathy that the entire work was a delight and received the rapturous encore that signifies the entire approval of the audience. In this and in the closing number in which Mr. McManus appeared, his piano rendered in the clean cut and beautifully phrased language of the true artist, and Mr. McManus was at his best, which is saying a great deal as we all know.

Mr. Bem gave us a first hearing in San Francisco of two beautiful numbers for cello: the Arioso (Bach-Franco), which is familiar to us all in another "dress," as well calculated to show the lovely singing tone of the instrument. It was one of the best satisfying and reposeful of any musical offering heard on any program for some time and the response of the audience was ample testimony of their appreciation of the fact. The Menuett with variations (Haydn) was a fine foil to the Arioso and made up a most enjoyable number.

Miss Raas gave four vocal selections in a manner at outdid all previous appearances. Her voice, though light soprano, is sweet, birdlike and clear and has been finely trained. In her third song "Tes Yeux" she was assisted by Mrs. F. H. Allen in a violin obligato artistically and sympathetically played, and which won her as well as the vocalist a hearty encore. Miss Marian Prevost was the accompanist for Miss Raas and, as always, gave the singer the support that makes a song a complete and satisfying vocal offering.

Have left Madame Eugenia Argiewicz-Bem for the first because to her belong the laurels of this occasion. There was nothing less than an ovation that the artist received from her audience and she has blossomed into the full maturity of artistic achievement during the past year like a flower coming into its own under a warmer sun. The work on this program came as a surprise even to those who know the playing of this splendid little artist best, for she seemed to fairly outdo herself and drew from her instrument a tone so full of man emotion that the instrument fairly talked, a trite

expression, but the only one available to express the full of what Mme. Bem's wonderful bowing drew from the strings of her instrument. It was in the Strauss Sonata that her work showed the full of her achievements and here Mr. McManus was in full sympathy playing an able second to the violin. His support was splendid and I think no one will deny that Mme. Bem was magnificent in her interpretation of Strauss' wonderful composition. That the fine little artist, who has so endeared herself to us during her sojourn in San Francisco, has attained heights but a step below the position called "Great" is merely a matter of having a world-wide hearing was expressed by more than one of her auditors on Wednesday night.

An interesting feature of this meeting was the announcement following the greetings of the President, Mrs. William Ritter, that the ballot would be cast for the election of officers for the ensuing term. This was done with the following result: Mrs. John McGaw, President; Miss Elsie Hess, First Vice-President; Mrs. J. E. Laidlaw, Second Vice-President; Miss Anita Levy, Recording Secretary; Mrs. Frank B. Wilson, Corresponding Secretary; Mrs. Ludwig Rosestein, Treasurer; Directors—Mrs. William Ritter, Mrs. Josephine Swan White, Mrs. J. L. Daube; Directors (holding unexpired term), Mrs. Charles de Y. Elkus, Miss Dorothy Pasmore, Mrs. Reginald Hidden.

The musical program follows: Sonata in G minor (Handel), (first time in San Francisco), Mme. Argiewicz-Bem, Mr. McManus; Andante from Symphony (Lalo), Menuett (Porpora), Mme. Argiewicz-Bem; Norwegian Love Song (Saar), A Song in the Night (Bartholomew), Tes Yeux (Rabey), (violin obligato—Mrs. F. H. Allen, Jr.), Beau Chevalier (Loret), Miss Raas, Miss Marian Prevost at the piano; Arioso (Bach-Franco), Menuett with Variations (Haydn), (first time in San Francisco), Mr. Bem; Sonata in E flat major (Strauss), Mme. Argiewicz-Bem, Mr. McManus.

CARL SEYFFARTH RETURNS FROM EAST

Carl Seyffarth, the well known and successful pianist, has returned to San Francisco after his third New York season which extended over a period of six months. During the three seasons he spent in New York Mr. Seyffarth studied with Leopold Godowsky, Katharine Goodson and Sigismund Stojowsky. During the last two seasons in New York Mr. Seyffarth studied exclusively with Stojowsky about whom he expresses himself most enthusiastically. Mr. Seyffarth has opened a studio in the Kohler & Chase Building where he is teaching a class of pupils, and his plans include a concert which will be given shortly.

MISS FARRAR'S CURTAIN SPEECH.

Geraldine Farrar made a curtain speech and led the audience in the singing of The Star Spangled Banner

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B O S T O N

at the conclusion of Tosca, the closing matinee of the Metropolitan Opera season on April 20, says the San Francisco Examiner of April 28th. The season was a remarkable one, inasmuch as it was successful financially despite the war activities that made such extraordinary demands on the public purse. And for the first time in years General Manager Giulio Gatti-Casazza actually presented all the novelties and revivals he promised at the beginning of the season.

There were 203 performances in all given by the company. Of the 32 different operas staged, 23 were in Italian, 7 in French and 2 in English. Among the composers Puccini led with 21 performances and Verdi came second with 19. Italian opera has predominated in the Metropolitan under Gatti-Casazza's management. During his ten years' reign, Aida has had 72 performances, Madame Butterfly 68, I Pagliacci 67, La Boheme 64, Tosca 55 and Cavalleria Rusticana 51.



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ORPHEUM

The Orpheum bill for next week is not only of extraordinary merit, but is remarkable for its novelty and variety. The second edition of the Four Mortons will appear in a clever and amusing skit called "Then and Now." The Four Mortons and the Four Cohans are undoubtedly the most famous families in theatrical history and the second edition contains, in addition to Sam and Kitty who were the original Four Mortons, Martha and Joe, who supply the places of Paul and Clara who are going it on their own account. The new addition of the Four Mortons has been hailed with delight everywhere it has been presented.

Jack Clifford, who from the time Evelyn Nesbit entered into vaudeville has been her dancing partner and co-star, is now starring on his own account and is being assisted by Agnes Dunn and Gertrude Kerpin. Mr. Clifford is as capable a dance creator as he is a star interpreter. His present vehicle, which is a fantastic dance idyl called "A Country Side," is presented with a beautiful scene showing a series of fields and introduces Miss Dunn and Miss Kerpin respectively as Miss Corn and Miss Wheat. In addition to dancing both girls sing and their voices entitle them to do so.

Francis Yates and Gus Reed, who excel in humorous songs and patter will appear in an entertaining skit called "Double Crossing." Kathryn Dahl and Charles Gillen will present a beautiful scenic singing and musical novelty. Miss Dahl will introduce several new songs including "The Birthday and Spirit Flowers." Mr. Gillen also will contribute his musical gem "Chimes."

A special feature of the bill will be Howard and Helen Savage in a spectacular scenic sharp-shooting novelty act which entirely eclipses all previous efforts in this line of endeavor. The greater part of the shooting is done by Helen Savage who is a marvelous shot and accomplishes many seemingly impossible feats. Mr. Savage however is also an expert marksman. The remaining acts in this fine bill will be Edwin Arden and

Company in the secret service play "Trapped"; Percy Bronson and Winnie Baldwin in their "1918 Songology," and Elizabeth M. Murray in new songs and sayings.

A CLEAN, REFINED PROGRAM.

"Oh, Boy," with Joseph Santley, will start its fourth and last week at the Cort Theatre next Sunday. To say that this smart New York Princess Theatre musical comedy lived up to its reputation is putting it mildly. It has succeeded in doing the record breaking business of the Cort's present season. This is positively the last opportunity the playgoers of San Francisco will have of witnessing "Oh, Boy" with Joseph Santley, as this star will be featured in a new Comstock-Elliott production at the close of the present "Oh, Boy" engagement.

"Oh, Boy" came here after a highly successful run of two years in New York, six months in Boston and seven months in Chicago and proved to be everything expected of it. It has the prettiest girls, the smartest and most swagger costumes ever seen in a production in recent years, a cast of rare exception embracing the names of the best Broadway favorites among whom are Laurance Wheat, Dorothy Maynard, James Bradbury, Hugh Cameron, Lavinia Winn, Henry Dornten, Lenora Chippendale, Lillian Brennard, Billy Gould and Mabel Grete.

One of the attractive features of the performance is the dancing by Joseph Santley and Mabel Grete who have given to the dance hounds of San Francisco the newest one step, two step and fox trot in captivity. This particular feature of the "Oh, Boy" production is one of the most enjoyable. Added is the fascinating melodies by Jerome Kern who has composed no less than fifteen song hits. "Till the Clouds Roll By," "The Old Fashioned Wife," "I Never Knew About You" and "It's Nesting Time in Flatbush" are only a few which have preceded "Oh, Boy" in this city by about two years. To miss this rare treat is to miss something decidedly worth while and next week is the last opportunity.

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Pictured above is one of the wisest known and liked men in the American music publishing and merchandising business, viz., Clarence A. Woodman, General Manager of the great house of The Oliver Ditson Company in Boston, Mass. Mr. Woodman is shown seated at his desk in his elegant private office in the palatial new Oliver Ditson Building at Nos. 178-179 Tremont Street, in the old New England metropolis and "Hub." From Mr. Woodman's office there is obtained an inspiring view across the historic Boston Common, immediately opposite the Oliver Ditson headquarters, with Cambridge, Brookline, the Charles River and picturesque suburban Boston stretching out in the distance. Mr. Woodman is one of the busiest and best-natured men in Boston, and he has a legion of friends all through the vast trade that has dealings with his house. The new Oliver Ditson Building is one of the most ornate structures in Boston, being ten stories high with a white marble front. It was splendidly planned by Mr. Woodman and Edward W. Briggs, and financed by Charles A. Ditson, son of Oliver Ditson. Mr. Woodman's private office is an expression of the elegance and comfort abounding throughout the premises.

Joseph George Jacobson, pianist, composer and writer, whose studio is at 1276 California Street, writes of the Baldwin Piano:

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MANTELL AT GREEK THEATRE

At the Greek Theatre Monday night, May 6, America's foremost classic tradition, will present his masterpiece, "King Lear." It has been Mr. Mantell's ambition to appear in the Greek Theatre since the classic amphitheatre was dedicated. On his previous visits to the theatre, however, he was here at a season of the year when an open-air performance is impossible. During his recent engagement at the Cort Theatre, however, the situation was extended him again by the University of California, and Mr. Mantell accepted.

"King Lear" is ideal for presentation in a structure like the Greek Theatre. Its scenes are mountains and forests of ancient Britain and its passions and emotions are those inspired by such surroundings. In the classic grove on the University of California ground, under the California skies, the lines of "King Lear" could be heard with unusually solemn effect. The performance promises to be the most notable event in both the history of the Greek Theatre and of Mr. Mantell's association with the master tragedy of Shakespeare. It is in "King Lear" that Mr. Mantell has won his greatest fame and his position among the foremost classic tragedians of all time.

For the performance at the Greek Theatre, Mr. Mantell's company will be greatly augmented by supernumeraries appearing in the followers and retainers of Lear and his ungrateful daughters. A number of unique scenic accessories not associated with "King Lear" as presented in the ordinary theatre are promised.

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ESTELLE HEARTT-DREYFUS GREETED HEARTILY

Patriotic Programs Form Features of the Distinguished Contralto's Appearances and Result in Receptions of Great Enthusiasm.

Mrs. Estelle Heartt-Dreyfuss is appearing with brilliant success in Southern California at numerous events, including private, semi-private and public patriotic affairs. She is greeted everywhere with the utmost enthusiasm and the papers are most lavish in their praise of her artistry. On Tuesday, February 26th, she appeared before an audience of 3,000 in San Bernardino, when she gave the following program: United States—Folk Songs—Indian "Sunrise Song" arranged by Troyer; Negro—"Deep River" (arranged by Burleigh); Spanish—Serenade (arranged by Gertrude Ross); Ballads—"When I Walk With You" (Arthur Hartman); "The Swans" (Walter Kramer); "The Star" (James Rogers); France—Opera—"Adieu, Ye Forests" (Joan of Arc); England—Ballads: Irish—"Ancient Lullaby" (arranged by Stanford); Scotch—"Loch Lomond" (arranged by Kreisler); English—"Old Cheshire Time." Italy—"One Fine Day," from Madame Butterfly. Japanese—Samurai Song (Art Song) by Gertrude Ross. Belgian—"The Little Town" (Pierce). English—"O, Red Is the English Rose" (Forsyth). America—"Battle Hymn of the Republic" (arranged by Seaver).

This program Mrs. Dreyfuss called a program of the Allied nations, and the impression she made on this occasion may best be judged from the following extract from an extensive review that appeared in the San Bernardino Daily Sun of February 27th: "Mrs. Heartt-Dreyfuss is the consummate artist and has acquired a very enviable reputation for originality and genuine artistry in her feature programs. As it happens, the programs of characteristic music of different countries is her specialty, and she took deepest delight in arranging the one given last evening.

"Long ago this singer adopted as her creed the purpose of giving her song to make lighter hearts and brighter lives" in every bit of singing and this earnestness of purpose combined with beauty of voice and soul have brought her eminent success.

She has that most desirable of vocal organs, a rich contralto with sympathy, pathos, happiness or lightness thrilling at will. The exceedingly difficult conditions under which an artist sings in the big tent when a large crowd is stirring about, and filling the air with atoms of dust, and the impossibility of keeping the 'edges' of the far reaching audience interested, and the small folks, who are there to 'see and be heard,' quiet did not trouble Mrs. Heartt-Dreyfuss one whit. A temperamental singer it doubtless would have driven to despair or 'nerves.'

"She sings, she says, to those who want to listen and whose eyes and attention she discovers fastened upon her in the audience directly in front of her. She found response and sympathy in plenty in her orange show audience and enjoyed her experience immensely, being always delighted to return to San Bernardino. In a group of songs or a single characteristic one the singer featured three races of people who are now represented in the national service, the Indian, in Troyer's 'Sunrise Song,' the Negro in 'Deep River,' a melody so popular it is transcribed for every instrument and given to many arrangement. The 'Spanish Serenade' is by Gertrude Ross, a California composer who is gaining much fame. Three charming ballads were given in this group."

LOISA PATTERSON WESSITSH'S TRIUMPHS

During this month Mme. Loisa Patterson Wessitsh, the distinguished operatic soprano, has appeared frequently in concert and specially at events for the benefits associated with the war. On April 13th she sang in Woodland and the Mail of that city had this to say of her:

"Pleasing of voice and manner, Mme. Loisa Patterson Wessitsh, prima donna of international note, scored a great success in Woodland last night when she sang for the benefit of the war work of the Yolo County Women's Council of Defense in the Armory Hall. Some four hundred local and out-of-town people were thrilled by her interpretation of grand opera selections in English, French and Italian, and the singer was called upon time and time again for encores which were ever graciously granted. Each number of the generous program was a masterpiece and as the concert advanced each number was received with greater delight than the previous one. Mme. Wessitsh is the possessor of a beautiful voice and she knows how to use it. Clear and with unusual volume, she injects art into her singing with every note. Especially are her high notes of a full and pleasing tone, and capable of attaining any volume."

The event was not only an artistic but also a financial success. The Woodland Daily Democrat was equally enthusiastic about Mme. Wessitsh's artistic efficiency. It said in part: "That the great gift of a beautiful voice was hers Madame Wessitsh demonstrated to

a large audience at the benefit concert on Saturday night. From the opening number, The Star Spangled Banner, fervently and dramatically rendered, right through the program, Mme. Wessitsh sang her way into the good graces of her audience."

The complete program rendered on this occasion was as follows: Star Spangled Banner; Il Baccio (by request) (Arditi); O del mio dolce Ardor (Gluck); Portami via (Tirindelli); Vielle Chanson (Bizet); Hai lu li (Coquard); A Song in the night (Bartholomew); Star (Rogers); Spuk (Frank La Forge); Expectancy (Frank La Forge); An Open Secret (Woodman); D'Amor sul' ali (Il Trovatore) (Verdi).

Mme. Wessitsh sang the soprano part in the Rossini Stabat Mater with the Schubert Club in Sacramento on Monday, April 29th, with brilliant success. The entire quartet on this occasion consisted of Mme. Wessitsh, soprano, Miss Lucy May Van de Mark, contralto, Hugh Williams, tenor, and Godfrey Price, bass. In the concert part Mme. Wessitsh sang Hai lu li (Coquard) and D'Amor sul' ali from Il Trovatore (Verdi).

FIFTH WEEK OF S. F. GRAND OPERA COMPANY

San Francisco Grand Opera Company Continues to Attract Large and Enthusiastic Audiences.

For its fifth week at the Washington Theatre the San Francisco Opera Company will depart slightly from the Italian school of operas and enter somewhat in the realm of French art, for among this coming week's offering Bizet's Carmen and Gounod's Faust will be two of the operas offered by Manager Hrubauik. The week just finished has shown a satisfactory increase in business, a sure sign of approbation on the part of the public and the many artists of the company are fast becoming favorites. It is indeed difficult for the critic to tell who is the best and the choice between Giuseppe Mauro, the tenor, Dadone and Malpica, the two baritones, is difficult, for all three of these artists are really masters of their art. Lina Reggiani and Elena Avedano, the two prima donnas, of the company, also have shared in the success of the present enterprise, and it is seldom that an opera company can boast of two such accomplished singers. If we take also, Ishmael Magagno, the lyric tenor, Genia d'Agaroff, the basso, and Neri, who combines the arduous duties of second tenor and stage manager, one must go a long way to find a superior ensemble. Tonight (Sunday) Otello will be repeated with the same splendid cast heard last Tuesday. Tuesday will see the first performance of Carmen given by the company, with Blanche Hamilton Fox in the title role, and this splendid contralto, is bound to add to her numerous laurels in the role. Magagno will be the Don Jose and Malpica the Escamillo. Thursday, repetition of the double bill, Cavalleria Rusticana and I Pagliacci, with the same cast as heard last week. Faust will have its first appearance with Virginia Revere as Marguerite on Friday night. D'Agaroff will be the Mephistopheles. This artist is a graduate of the modern Russian school, and his conception of the role is one that has won him many favorable comments in the past, and though slightly departing from the old tradition, is nevertheless a highly artistic portrayal. Saturday's offering may really be called an all-star one for in "Un Ballo in Maschera," Lina Reggiani, Elena Avedano, Dadone, d'Agaroff and, last but not least, Giuseppe Mauro, are cast for the principal roles and are sure to give more than satisfaction to Verdi's score.

WAGER SWAYNE TO COME HERE

Of great interest to all musicians is the news that Wager Swayne, the famous teacher of Paris, is to spend a year in California and that he will be accompanied by several of the most brilliant young pianists in this country, who are his artist pupils. Although Swayne is an American by birth he has lived abroad for some years, and his beautiful studio in the exclusive Parc Monceau district was one of the busiest places in Paris until the war forced him to transfer his activities to New York. He has been located in the East for two years, his pupils winning the most flattering success, and playing with the Boston Symphony Orchestra, the New York Symphony Orchestra, the Cincinnati Orchestra, and in concerts throughout the East and Middle West. Swayne's trip to the Coast is the result of a long cherished wish to visit California, and his many friends and former pupils in this vicinity are preparing a round of social and musical festivities in his honor. He will arrive about October 1st.

MRS. FITCH SINGS FOR CORONA CLUB

At the annual meeting of the Corona Club, held in San Francisco last week, Mrs. J. Rollins Fitch, the well known contralto, gave great pleasure to all by an artistic rendition of the following songs: Ah non fili, from Meyerbeer's Le Prophete; The Worldly Hope Met Set Their Hearts Upon, from Liza Lehman's Persian Garden; The Star, by Rogers; Danny Day, by Weatherly, and Ecstasy, by Rummel. Mrs. Fitch was enthusiastically received because of her lovely voice and its intelligent employment. She is one of the valued contraltos of the bay region.

NELLY LAURA WALKER AT GREEK THEATRE

Nelly Laura Walker appeared with great artistic success at the Greek Theatre, University of California Sunday afternoon, April 21st, in Zuni dress and sang number of songs by Professor Carlos Troyer, in which the emotions and religious spirit and many characteristics of the Zunis are displayed. These included a call of the Sun priest to awake and greet the Mother Life God, the sun at sunrise, with wonderful effects; the chant of the Apache Medicine Priest, who tries to divert the mind of his patient by telling him funny stories, after assurances that the Mother Life God is protecting him; the lullaby of the Indian mother who offers a fervent prayer to the starry gods to protect her baby, over which she bends in supplication the wooing or blanket song of the Indian lover; sunset song, in which the Sun God is thanked at close of the day; the Great Rain Dance, in which the Rain God is implored and thanked as the rain falls, accompanied by thunder and lightning.

With this array of dramatic possibilities Miss Walker gave a series of portrayals that were intense and realistic to a degree. Her voice, which is of fine quality and well used, rang out sympathetically in the tender passages; and was, throughout, at once greatly tuned and suggestive of the Zuni moods. To her comment was paid of a third annual invitation to sing the songs at the Greek Theatre, and this was her third appearance there. A large audience, considering the heat and the open construction of the theatre, was present and the applause was continuous at the end of each number.

Preliminary to the singing of the Zuni songs, Miss Walker sang a concert program of four pieces that displayed her vocal and dramatic abilities strongly. These were the Waltz song from La Boheme; Down in the Forest, by Ronald; The Star, by Rogers; and O, John, an old English ballad that was very arch and pleasing.

Miss Ethel Denny appeared with Miss Walker as a pianist and also as piano soloist. In both capacities Miss Denny made a fine impression. Her solos were from the works of Chopin, Waltz in C sharp major, Berceuse, and Polonaise, op. 53. Her work was clear cut, characterized by fine technic, great sympathy and excellent finish. She also received the warm endorsement of the audience. She is a pianist of musical ability and strong individuality.

GEORGE KRUGER INTRODUCES A PRODIGY.

At the request of many friends of George Kruger, eminent teacher and pianist, Norman Smith, a young prodigy of 8 years of age, was permitted to give a private recital in the studio of his instructor, Saturday night, April 20th. This remarkable boy has been receiving tuition for two years and has developed quite a mastery of such composers as Bach, Schuman, Haydn, Mozart, Beethoven, Chopin, Raff, MacDowell, Friml, Jensen, etc. His intelligence is most fascinating to those who realize the difficulties to be overcome in the various compositions offered, yet with all his child mentality he appears to grasp the master message and adds a zest to his playing which is astonishing to the listener. The program in detail follows: Prelude, D minor, C minor, Fugue, C minor (S. Bach); Sonata C major (Haydn); Wild Rose, W. o' the Wisp (MacDowell); Two Dances (Jensen); Chopin Etude La Babilarde (Raff); Causerie (Mallory Music Box (R. Friml); Elfentanz, Spinning Wheel (Gahm); Valse E flat, (Durant); Menuet (Beethoven) Valse brilliant, op. 64 (Chopin).

BOSTON SYMPHONY CONDUCTORSHIP

Some of the Eastern musical journals are devoting considerable space to and speculation as to who will succeed Dr. Karl Muck as conductor of the Boston Symphony Orchestra. Musical America announces the names of seven prominent conductors who have been mentioned as candidates for the post, viz.: Ossip Gabrilowitsch, the Russian pianist-conductor; Leopold S. Kowksi, conductor of the Philadelphia Orchestra; Pierre Monteux, conductor of French opera at the Metropolitan Opera House; Sergei Rachmaninoff, Russian composer-pianist-conductor; Sir Henry J. Wood, conductor of Queen's Hall Orchestra in London; Vincent d'Indy, French composer-conductor and head of the Paris Schola Cantorum, and who appeared as a guest conductor of the Boston Symphony Orchestra in the spring of 1906 when he led some of his own compositions; Ernest Bloch, the Swiss composer-conductor.

Musical America prints the following list of so-called "dark horses" figuring in the Boston Symphony conductor ship arena: Weston Gales, Henry Hadley, Alfred Hertz, Walter Henry Rothwell, Theodore Spiering, Arturo Toscanini and Arnold Volpe.

After all, however, the whole thing resolves itself into mere conjecture, the entire matter of selecting a new conductor being in the hands of Major Henry L. Higginson, founder and supporter of the Boston Symphony Orchestra, and so far, he has maintained silence.

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VOL. XXXIV. No. 6 SAN FRANCISCO, SATURDAY, MAY 11, 1918. Price 10 Cents

ISRAEL SELIGMAN PIANO RECITAL.
Young Keyboard Genius Has Assistance
Mrs. Eugene S. Elkus, a Dramatic
Soprano of Rare Attainments
and Charm.
By HERBERT I. BENNETT.

Not since the writer left New York
with its abnormally active musical life,
he found more genuine pleasure at a
recital than was experienced on
Wednesday evening, May 1st, in the
Colonial Ballroom of the St. Francis
Hotel, the unusual occasion being a piano
recital by the young Russian, Israel Seligman,
assisted by Mrs. Eugene S. Elkus.
The beautiful ballroom was filled with an
audience that represented San Francisco's
musical and social elite, a truly repre-
sentative assemblage bidden to a veritable
musical feast.
Mr. Seligman, a pianist and artist of
unusual calibre, opened the program with
Brahms Sonata, Op. 5, F Minor,
beginning to each of the five movements—
Presto, Maestoso, Andante, Scherzo,
Trio and Finale—a reading that
placed him high in the realm of piano
virtuosi. The Seligman grasp of the
technique of Brahms is as firm and gripping as
the technique of the young pianist is sure
and impeccable, not overlooking his broad
interpretative powers and fine intellectu-
ality. Into the realm of the inner secrets
of the poetry of the Brahms sonata the
reaching mentality and heart of Mr.
Seligman penetrated far, the result being
performance not soon to be forgotten,
one that must go down in our records
as a big achievement.
For his second appearance of the even-
ing, Mr. Seligman set himself the arduous
task of presenting in faultless style this
series of compositions: La Soiree dans
Venise (Debussy), Dance Negro (Cyril
Scott), Mazurka, Op. 30, No. 4 and No-
cturne, Op. 48, No. 1 (Chopin), Tambourin
des Indes (Moussorgsky), Etude, E Minor and
Etude, D Sharp Minor (Scriabine). In
each of these works, the pianist revealed
various moods depicted by several
posers in a manner that stamped him
master of piano lore in its infinite ex-
pansion. Stormy applause greeted the
performer after he had sounded the final note
of the taxing group, and the tempest was
stilled until an encore was granted in
form of a captivating delivery of the
poignant and rhythmical Gavotte by
Rouff.
The program was closed with a col-
ossal performance by Mr. Seligman of
the immense Liszt arrangement of Wag-
ner's Tannhauser overture, played in a
manner that aroused salvos of plaudits and
praise. The tremendous technique that
he failed to carry Seligman's ten-
acity over the mightiest difficulties, the
style and complete poise of the art-
ist throughout his journey in the realm
of the popular Tannhauser prelude, all
helped to bring home to his listeners the
fact that San Francisco possesses in this
young man a piano virtuoso who already
has gone far up the ladder of fame into
the lofty domed firmament of art where
shines forth resplendent among the
magnitude stars. This may seem
a fulsome praise, but it is not. It is
deserved, every bit of it.
Watching the piano art of Israel Selig-
man was that of the assisting vocalist,
Eugene S. Elkus, owner of an unusu-
ally fine dramatic soprano voice that is
aided by a big mentality and a charming
personality. And to think that Mrs.
Elkus is with her royal musical equipment
not in the professional ranks! She
seems to sing where and when she
pleases, is an ardent artist student and
not obliged to depend upon music for
her livelihood, being a prominent member
of San Francisco's wealthy social realm.
Mrs. Elkus sang for her first number the
aria from Ponchielli's opera La Gio-
conda, and into this dramatic scene
she breathed to the fullest the tragic
note that only an artist like Mrs.

Elkus can sound. This took the writer
instantly back to New York where he
has heard this same thing sung at the
Metropolitan Opera House by Enmy
Destinn, the memory or effect of whose
glorious vocalism was not in the least
spoiled by listening to the compelling
voice and art of Mrs. Elkus the other
evening at the St. Francis Hotel in San
Francisco. The enthusiasm invoked was
merited, and as an encore, the Blackbird
by Cyril Scott was delightfully sung by
Mrs. Elkus.
For her second and last appearance on
the program, Mrs. Elkus gave a group
consisting of: Oh, Come With Old Khay-
yam (G. Minkowski), Sylvelin (Sinding)
and Ecstasy (Rummel). The dramatic
intensity of the Khayyam poem in musical
setting by San Francisco's prominent
composer and vocal instructor, Giacomo
Minkowski, who counts Mrs. Elkus among
his present artist pupils, was faithfully
portrayed by the singer. Sylvelin with
its sparkling glissando accompaniment,
and Ecstasy, both of these songs in sharp
mood contrast to the drab colored Khay-
yam verses, were negotiated with fine
artistry, the Ecstasy being repeated, so
great was the demand to hear it again.
More than a passing closing word is
due Gyula Ormay for the splendid support
he gave Mrs. Elkus at the piano. The
Ormay accompaniments represent the
very highest development of pianistic
collaboration, and the appearance of Mr.
Ormay either as an ensemble player or
accompanist is always a guarantee of the
best that is to be obtained from this
branch of musical art.

PETSCHNIKOFF SONATA RECITAL.
With Mrs. Robert Hughes as Pianist
Distinguished Violin Virtuosa Plays
Classic Program Before an
Appreciative Audience.
By ALFRED METZGER.

Mme. Lili Petschnikoff, the interna-
tionally known violin virtuosa, with Mrs.
Robert Hughes, pianiste, gave a sonata
recital at the Colonial Ballroom of the
St. Francis Hotel on Thursday evening
May 2d, under the concert direction of
Miss Eda Beronio. The audience in-
cluded some of the city's most prominent
musicians and music lovers, and judging
from the spontaneous outbursts of ap-
plause the artists gave complete satisfac-
tion. Mme. Petschnikoff revealed her
artistic facilities and gave proof of the
fact that she has much experience upon
the concert platform through her inter-
pretation of two representative violin and
piano sonatas including Sonata No. 9 op.
47, A major (Beethoven), dedicated to
R. Kreutzer, and Sonata A major (Cesar
Franck), and a group of briefer works of
equal artistic excellence, namely, Dance
No. 2 (Brahms), Canzonetta (Tschai-
kowsky), Adagio (Sinding), and Dance No. 3
(Brahms).
Mme. Petschnikoff's principal charm lies
in a smooth, flexible tone, not exactly
large but of sufficient compass to em-
phasize dramatic phrases, and a technique of
a thoroughly facile character. She reads
the classics with an understanding and
musically instinct that exhibits experi-
ence and natural gift, and in many re-

spects she must be accorded the privilege
of being called an artist of superior facul-
ties. She possesses an unusual amount
of genuine artistic temperament, exhibits
a delightful sense of rhythm and extracts
that appealing quality of a singing tone
which is such a pleasant feature of expert
violin playing.
Not too much praise can be bestowed
upon Mrs. Robert Hughes who was called
in at the last moment and whose task
consisted of playing ensemble works of
the highest character with an artist of
vast experience, with whose artistic
idiosyncracies she had not been familiar.
Mrs. Hughes played with such ease and
such musicianship both as to the techni-
cal and emotional phrases of the composi-
tion that her work blended excellently
with the artistry of Mme. Petschnikoff.
The enchanting part of Mrs. Hughes
playing is her delightfully limpid touch,
the purity and pearly ease of her technic
and the unquestionable authority of her
phrasing. It would be difficult to suggest
a finer conception of the value of classical
works than the one Mrs. Hughes usually
transmits to her audiences.
This Sonata Recital was beyond ques-
tion one of the most meritorious of the
season, and Mme. Petschnikoff as well as
Mrs. Hughes have every reason to feel
exceedingly gratified with the success
they achieved with their audience.

MAJOR HIGGINSON RETIRES.
Founder of Boston Symphony Orchestra
Withdraws From Activities of Noted
Organization in Favor of Board
of Trustees.

Rumors of impending changes in the
affairs of the Boston Symphony Orchestra
came to a head on April 27th with the
announcement of the retirement of its
venerable founder and sustainer from the
activities of the celebrated musical insti-
tution. The matter is covered by The
Christian Science Monitor of Boston, in
part, as follows: "Major Henry L. Higgin-
son, the founder of the Boston Symphony
Orchestra, and its sustainer for 37 years,
has withdrawn from the direction of the
institution and has handed his duties over
to a board of trustees. An announcement
given out says that the trustees have filed
an application to have the orchestra made
an incorporated institution. Guarantees
for the financial support of the orchestra's
concerts are noted as having been se-
cured, and arrangements for the appoint-
ment of a conductor are mentioned as
being in progress.
"Plans for the continuance of the Bos-
ton Symphony Orchestra have within the
past week taken a definite form, which
may now be made public. As the end of
the thirty-seventh season drew near, it
became apparent to Maj. Henry L. Higgin-
son, who founded the orchestra in 1881,
and has sustained it ever since, that he
must no longer bear the burden of the
undertaking. Reluctant to see it come to
an end, he has consented to have it con-
tinued under the direction of certain citi-
zens and friends associated for this pur-
pose. Application has accordingly been
filed for the incorporation of the Boston
Symphony Orchestra, Inc., with the
following trustees: Frederick P. Cabot,
Ernest B. Dane, M. A. De Wolf Howe,
John E. Lodge, Frederick E. Lowell, Ar-
thur Lyman, Henry B. Sawyer, Galen L.
Stone and Bentley W. Warren.
"It is understood that Mr. Cabot will
act as president of the Board of Trustees
of the orchestra, and that Mr. Stone will
be vice-president.



AMELITA GALLI-CURCI
The Sensational Coloratura Soprano Who Will Appear at the Civic Auditorium
Tomorrow (Sunday) Afternoon

DR. WOLLE AT ALLENTOWN.
Dr. J. Fred Wolle, the distinguished
organist and Bach authority, gave a
much enjoyed organ recital in St.
Stephen's Evangelical Lutheran Church
at Allentown, Pa., on the evening of Tues-
day, April 16th.

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Telephone Kearny 5194

Los Angeles Office
330-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

VOL. XXXIV SATURDAY, MAY 11, 1918 No. 6

THE PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

BY WAY OF EDITORIAL COMMENT.

The Pacific Coast Musical Review has kept its promise to its advertisers and subscribers, and enlarged the paper during the season 1917-1918, beginning with December 1. This enlargement of the paper was continued, notwithstanding great difficulties in the way of additional expense, while the increase of new advertisements did not reach a sufficient amount to cover these increased expenditures. Nevertheless, we gritted our teeth and continued the enlarged paper as promised. Herbert I. Bennett, the business manager and managing editor of the paper, deserves much credit for his share in making this enlargement possible, and he was instrumental in securing additional advertising patronage from the East, without which the larger edition could have been absolutely impossible.

Notwithstanding this heavy expense on account of enlargement, increased price of labor and stock, the Pacific Coast Musical Review did not raise either its subscription rates nor its advertising rates, and we believe that in the face of the conditions as they exist today, we have done our duty by the musical profession and the music trade. Now, the summer months are beginning to make themselves felt. The office of Selby Oppenheimer has closed, no more artists appearing under his direction until next season. The concerts of the San Francisco Symphony Orchestra have been discontinued for this season to be resumed next fall. Frank W. Healy has two more artists—Galli-Curci and the Violists Choristers, and then he, too, will close for the season. The discontinuance of these attractions means naturally a curtailment of funds received from the advertisements of these offices, and no new business is likely to come in at present.

Our friends and patrons will therefore understand that the return to the eight-page paper is not due to any failure of the twelve-page edition, but to good business judgment, which utilizes the summer season to prevent the necessity of raising subscription and advertising rates during the regular concert season. We shall publish the same news as heretofore, only we shall be compelled to cut down every article to the bare facts contained in the same, instead of making the same elaborate. Our friends may assist us in the task of giving them a bright and newsy music journal during the summer, by allowing us to give them the news in as brief and compact a form as it is possible without destroying the balance of an article. We also shall not be able to publish as many halftones as was possible during the season, and if our friends will help us by giving us halftones of moderate size, we shall consider it a favor, and they will be able to have more news items.

As already announced, Herbert I. Bennett will take charge of the paper on June 1st, so that the editor will be able to finish his work on the History of Music in California from 1849 up to date, on which he has been busy for fifteen years. This work will be published on October 15, 1918, the eighteenth birthday of the Pacific Coast Musical Review. Letters and application blanks will soon be mailed, and we trust that sufficient replies will be received to make this first edition a notable one. The records have been gathered from the daily newspapers, and the history is written in narrative form—dramatic, pathetic and humor alternating, instead of being compiled in a dry, statistical form.

We are glad to note that so many of our resident teachers and artists are taking advantage of our summer rates, and we trust that many more will follow this example. During these times it becomes necessary for all of us to help one another, and instead of bewailing our fate, or declaring ourselves dissatisfied, it will be better all around if we try to make the best of everything, and keep interest in music alive throughout the summer. While we usually agree with our good friend, Frank H. Colby, editor of the Pacific Coast Musician, in Los Angeles, we can not see the reason of his advice not to hold the Convention of the Music Teachers' Association of California in Los Angeles next July. By all means let us continue the good work. This is not a luxury; it is a crying necessity. Many teachers will

have ideas concerning the work to be done by the profession during these times. Besides, the University of California will give its first summer session in Los Angeles this year, and Charles Wakefield Cadman is at the head of that department. Surely a more convenient time could not be found to hold this convention. If the teachers lose interest in music, how can they expect their pupils and patrons to retain interest? By all means let us continue all musical activities, even though it requires sacrifices.

GALLI-CURCI.

The San Francisco people who have long been anticipating the coming of Amelita Galli-Curci, the greatest coloratura soprano in the entire world, will at last have their first opportunity of hearing this wonderful singer to-morrow afternoon at the Exposition Auditorium, at 2:30 sharp.

Frank W. Healy, under whose direction Madame Galli-Curci appears in San Francisco, wishes again to call attention to the fact that the doors of the concert hall will be closed promptly at 2:30 o'clock and no one will be admitted until after the first group of songs is finished. The doors of the Auditorium will open at one o'clock and all are urged to come early enough so that when Mme. Galli-Curci appears there will be absolute silence.

This is the wonderful program that Mme. Galli-Curci will give, assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist:

- | | |
|---|-----------|
| (a) Caro mio ben | Giordani |
| (b) The Lass with the Delicate Air | Arne |
| (a) Deh vieni e non tardar (Figaro) | Mozart |
| (b) Una voce poco fa (Barbiere de Siviglia) | Rossini |
| (a) Capinera (with flute) | Benedict |
| (a) Sylvelin | Sinding |
| (b) Papillon | Fourdrain |
| (c) Crepuscule | Massenet |
| (d) Bouronnaise (Manon Lescaut) | Auber |
| Concerto in D | Chaminade |

Mr. Berenguer

- | |
|--|
| (a) Maman, dites-moi, (b) Nanette, (c) Les amours de Jean, (Bergerettes of the XVIII Century, arranged by Weckerlin) |
|--|

Shadow Song from "Dinorah" (with flute).....Meyerbeer

SELBY OPPENHEIMER'S NEW OFFICE.

Selby Oppenheimer, San Francisco's impresario, has removed his office to the Sherman, Clay, & Co. Building, where a very cozy and convenient room has been prepared for him. From this office Mr. Oppenheimer will direct the business management of the Godowsky summer classes and master school, and also make preparatory plans for the season 1918-1919 which already promises to be an unusually busy and brilliant one.

STANISLAS BEM PLAYS IN SACRAMENTO.

Stanislas Bem, the well known cello virtuoso, recently appeared in Sacramento as soloist of the McNeil Club, of which Albert I. Elkus, is the efficient director, and scored an exceptionally fine success. He participated in the concert of Monday, May 6th, which was given under the auspices of the Saturday Club, and played the Boellmann Variations Symphoniques, Glazounov's Chant du Menestrel and Haydn's Menuet. Mr. Bem received a brilliant ovation and made an unusually fine impression.

LILLIAN SWAEY'S RECITAL.

Lillian Swaey, the thirteen-year-old violin student of Giulio Minetti's, will give a concert at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening May 22d. She is preparing a most enjoyable and representative program which she will interpret in a manner that will surprise her listeners, because of the young violinist's unquestionable artistry and fine training. We shall have more to say about this young artist's work in next week's issue of the paper, when the complete program will be published.

MARCELLI LEAVES TO DIRECT PRODUCTION.

U. Marcelli, well known here as an excellent violinist, viola player, musical director and composer as well as cartoonist and sculptor, left for Chicago last week to accept the position of musical director for one of the big Schubert productions now being presented there. Mr. Marcelli possesses that temperament and musicianship that should earn him a brilliant success, and we doubt not but that he will prove more than satisfactory to those wise enough to select him.

CONSTANCE ALEXANDRE BACK FROM NEW YORK.

Miss Constance Alexandre, the delightful young contralto soloist, who has been continuing her studies in New York City during the last few months, and who has associated with many of the famous artists who have been active in the great American metropolis this season, returned last Sunday and is now being entertained by her numerous friends. Miss Alexandre entered into a contract with one of the leading American concert directions before leaving New York, and she will appear in concerts next season. She possesses a fine, flexible and rich voice which she uses with more than ordinary judgment and taste, and it is to be hoped that before her return to New York she may be induced to give a concert, thereby giving enjoyment to hundreds of people who have always regarded her as an unusually accomplished artist.

Minor Notes

By HERBERT I. BENNETT

Leoni's one-act Chinese Opera L'Oracolo has taken its place in the regular repertoire of the Metropolitan Opera Company, which first brought it out in the winter of 1915 in New York. This work is of interest to San Franciscans because the scene, a very gruesome one too, by the way, is laid in a dismal alley of the city's old Chinatown, where mysterious crimes were committed from time to time. During the progress of the opera, while the beautiful young celestial damsel, Ah-Yoe is groaning and moaning, in an adjoining shanty, over the murder of Win-San-Luy, her lover, by the sly hatchetman, Chin-Fang, the maiden's outcries of extreme anguish are horrifically punctuated by the tones of a fog horn in San Francisco harbor, the deep, hollow note of which adds materially to the flesh creeping scene. The opera ends with the frightful strangling to death of hatchetman Chin-Fang, by Win-Shee, an Oracle, who thus avenges the assassination of his son, Win-San-Luy. The outstanding features of this real polite grand operette from the histrionic standpoint are the wonderful pieces of acting by Antonio Scotti as Chin-Fang, and Adamo Didur as the Oracle, Win-Shee. The former artist, especially, must have made a careful study of life in the old San Francisco Chinatown with its Highbinders, opium dens and queer characters, as he is the very embodiment of one of those devilish murderers employed so effectively in L'Oracolo, the music of which, while not far above commonplace, nevertheless moves along easily to the style of action depicted by it. Scotti is a versatile, yes, a great artist.

Since coming to San Francisco, the writer has endeavored to find out what particular fog horn Leoni might have had in mind for use in his opera L'Oracolo, mentioned in the above paragraph, and, after a brief survey, it is my belief that the deep moaning device on Goat Island is the hollow toned blast that helps out the grief-stricken Chinese maiden, Ah-Yoe, in her moments of anguish over the loss of her lover. Perhaps, for that matter, the very same mocking fog horn on Goat Island literally drove Leoni to compose music to fit the horrors of the L'Oracolo plot. That horn, or rather those two horns or whistles that sound from Goat Island warnings to navigators while the veils of mist hang over the bay, are enough to drive sensitive musicians into doing worse things than composing gruesome music. Several times of late after retiring, and when the still night had set in, one wakeful citizen of San Francisco has listened to that several times alluded to fog horn out in the bay, and coupled in memory to the monotonous rising and falling inflectioned hollow baritone moans were the tones uttered by the grief-crushed Chinese flower, Ah-Yoe, whose saddened moments in the opera L'Oracolo are made sadder by the imitated fog horn groans emanating from the Metropolitan Opera orchestra. Thus it happens that a mere old fog horn gets into grand opera and also "breaks" into this column.

Have you ever seen "Little Alice"? If not, then the compiler of this department takes pleasure in referring you to Miss Alice Mayer, San Francisco's remarkably gifted young pianist, and the cleverest sort of a girl at making Kewpie "Kards." Miss Mayer styles herself "Big Alice" in her relationship to "Little Alice." If Alice Mayer doesn't tell you about this wonderful tiny pocket handkerchief-wrapped relative of hers, then perhaps the secret will have to be divulged in Minor Notes some time or other. Just take note of the fact that Alice Mayer knows how to do other things besides play the piano like the gifted virtuosa she is. She is an artist in other ways, is a humorist, and knows how to give and take a joke; that is why this lovely girl enjoys on her own account aside from her great talents, unbounded popularity among her host of friends and admirers. Verily, that "Little Alice" is a wonder, and you just ought to see the diminutive figure bend over in agony at the mere mention of Leo Ornstein's compositions. "Big Alice" is proud of "Little Alice," who isn't a mere picture Kewpie either. But, then I mustn't tell any more about "Little Alice" until "Big Alice," alias Alice Mayer, gives me permission to do so.

Later Kewpie note. The writer is just in receipt of the cleverest imaginable "Kewpie Kard" from Miss Alice Mayer, the subject of which is no less distinguished a person than Clarence Eddy, the famous organist. Perhaps this is telling tales out of the editorial rooms, but it is the opinion of the compiler of this department that the genial Mr. Eddy ought to be let in on so good a Kewpie cartoon concerning himself, and wrought by the brilliant pianistically endowed Alice Mayer. The chances are more than ten to one that Clarence Eddy is going to call on me after he reads this Minor Note, or rather, Mayerized Kewpie Note.

A letter from Honolulu, dated April 23rd, from Stella Power to the editor of this column, tells of the smooth sailing encountered between San Francisco and the Hawaiian Island metropolis, where the young Australian coloratura soprano, pupil and protégée of Mme. Nellie Melba, had a stop off of a few hours on her way home to Melbourne, where she was due to arrive the first of this week. Miss Power hopes to return soon to America in which she has scored numerous successes this season with her beautiful voice and art. She has gone back home to work hard on song and operatic repertoire according to lines laid out for her by her famous instructor, Mme. Melba.

Los Angeles has a chorus of whistling girls—not buoys.

DOROTHY CHURCHILL HESS' RECITAL.

Young Lyric Soprano Appears Before A Good-Sized and Friendly Audience at the St. Francis Hotel in San Francisco.

On Tuesday evening, April 30th, in the ballroom of the St. Francis Hotel, San Francisco, a song recital was given by Dorothy Churchill Hess, a young lyric soprano, who was greeted by a good-sized and appreciative audience. Mrs. Hess opened her recital by singing The Star Spangled Banner, the audience standing during this scene, after which the following list of songs was presented: Porgi Amor (Le Nozze di Figaro), Mozart; Tu fai la Superbetta, Fesch; Quando ti vidi, Wolf-Ferrari; La Foletta, Marchesi; Depuis le jour (Louise), Charpentier; Chanson Triste, Du Parc; L'oiseau Bleu, Dalcroze; Vert, Debussy; Chanson Indoue, Rimsky-Korsakow; The Crying Water, Campbell-Tipton; Pierrot, Dagmar Rubner; Curly Headed Babby, Clutsum; The Query (Manuscript Song) Dorothy Crawford; At the Spinning Wheel, Saar; Ecstasy, Rummell.

Mrs. Hess appeared to be laboring under the strain of considerable nervousness at the beginning of the program, but she found herself more as she got into the work. Her's is a light voice guided by intelligence and excellent artistry. In the opening group by Mozart, Fesch, Wolf-Ferrari and Marchesi, the singer revealed a good understanding of the compositions, and was rewarded with hearty plaudits and beautiful flowers.

Dupuis le jour, the very familiar aria from Charpentier's opera Louise, makes rigid demands upon a singer vocally, temperamentally and dramatically, and in all truth and fairness it can be said that Mrs. Hess does not fully meet the vocal requirements of this big scene that needs power and color not yet developed in this voice. But she showed, however, that she grasped the import of the Louise episode by entering well into its spirit.

The next group by Du Parc, Dalcroze, Debussy and Rimsky-Korsakoff proved to be happy selections in which Mrs. Hess won success, the familiar and difficult Chanson Indoue arousing hearty applause.

The last group of English and American songs by Campbell-Tipton, Dagmar Rubner, Clutsum, Crawford, Saar and Rummell was well chosen and brought pleasure to the assemblage, especially Pierrot, Curly Headed Babby and Ecstasy. Some encores were responded to, and the singer was literally loaded down with rare floral tributes from many admirers.

Mrs. Hess should apply herself diligently to enunciation, as it was difficult at times to understand the lines being sung by her. She is an earnest and ambitious student, and we are sure that she will accept this advice in the spirit in which it is so kindly meant in her interests.

More than a passing word of praise is due Miss Marion Prevost, who accompanied Dorothy Churchill Hess in a most artistic and sympathetic manner. Miss Prevost is a splendid pianist; she is an accompanist par excellence and a valuable musician in our midst.

MISS ALICE MAYER AT FINE ARTS PALACE.

Miss Alice Mayer, the brilliant young pianist, participated in the Half Hour Musicale given at the Palace of Fine Arts on Sunday afternoon, April 28th, under the direction of Mme. Emilia Tojetti. Miss Mayer received an ovation in reward of her splendid interpretations of works by Liszt and Chopin. Miss Hana Shimozumi, lyric soprano, and Miss Kathryn Woolf, flutist, also shared in the honors of the occasion, both artists making an excellent impression on their audience. Miss Mabel Jones and Miss Anna Selenin, played the accompaniments very enjoyably. The complete program was as follows: Piano solo—Polonaise (Liszt), Miss Alice Mayer; Songs—(a) Tender Ties (Delbruck), (b) Gavotte from Manon (Massenet), (c) Danny Boy (Weatherly), Miss Hana Shimozumi, Lyric Soprano, Miss Mabel Jones at the Piano; Flute Solos—(a) Bolero (Pessard), (b) Serenade (George Hue), Miss Kathryn Woolf, Miss Anna Selenin at the Piano; Piano Solos—(a) Love's Dream (Liszt), (b) Waltz, A Flat (Chopin), Miss Alice Mayer; Flute Solos—(a) Moment Musicale (Schubert), (b) Dreams (Wagner), (c) Spanish Serenade (Poppi), Miss Kathryn Woolf, Miss Anna Selenin at the Piano; Sayonara (Charles Wakefield Cadman), A Japanese Romance, Miss Hana Shimozumi, Miss Mabel Jones at the piano.

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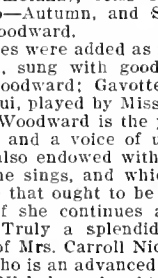
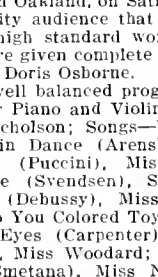
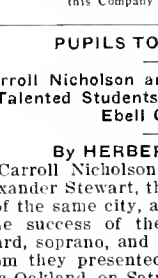
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PUPILS TO BE PROUD OF.

Mrs. Carroll Nicholson and Alexander Stewart Present Talented Students in Recital at Oakland Ebell Club House.

By HERBERT I. BENNETT.

Mrs. Carroll Nicholson, Oakland's popular contralto, and Alexander Stewart, the prominent violinist and conductor of the same city, are to be warmly congratulated upon the success of their gifted pupils, Miss Edith Woodward, soprano, and Miss Marian Nicholson, violinist, whom they presented in recital at the Ebell Club House in Oakland, on Saturday evening, May 4th, before a capacity audience that showed its frequent approval of the high standard work of these two young ladies, who were given complete and sympathetic piano support by Miss Doris Osborne.

The well balanced program was as follows: Sonata in G for Piano and Violin (Dvorak), Miss Osborne and Miss Nicholson; Songs—Wind and Lyre (Rogers), But Lately in Dance (Arensky), Musetta Waltz from La Boheme (Puccini), Miss Woodward; Violin solo—Romance (Svendsen), Spanish Dance (Redfeld), En Bateau (Debussy), Miss Nicholson; Songs—When I Bring to You Colored Toys, and The Sleep that Flits on Baby's Eyes (Carpenter), A Maid Sings Light (MacDowell), Miss Woodward; Violin solo—From the Homeland (Smetana), Miss Nicholson; Songs with Violin Obligato—Autumn, and Spring (both by Oscar Weil), Miss Woodward.

Encores were added as follows: Carry Me Back to Old Virginia, sung with good understanding and effect by Miss Woodward; Gavotte by Gossec and Orientale by Cesar Cui, played by Miss Nicholson.

Miss Woodward is the possessor of both a lovely personality and a voice of unusual quality and sympathy. She is also endowed with a fine artistic sense of everything she sings, and which augurs well for her future, a future that ought to be fraught with brilliant achievements if she continues along the present highway of study. Truly a splendid testimonial to the teaching ability of Mrs. Carroll Nicholson is found in Miss Woodward, who is an advanced pupil to be proud of.

Miss Nicholson, daughter of Mrs. Carroll Nicholson, is an advanced pupil in whom Alexander Stewart can well feel a deep pride, for she is a girl more than ordinarily

blessed with an understanding of the violin and its interpretation of its literature. She is also a handsome and radiant young lady of the brunette type, and won her audience even before she plays a note. Miss Nicholson performs in an authoritative and finished manner, showing how well she has assimilated her work under Mr. Stewart's tutelage. In her encore number, the Gossec Gavotte, Miss Nicholson revealed admirable command by bravely sticking to her fiddle and how spite some slips of memory that would have driven many a seasoned artist from the stage in despair. She strongly sallied forth with flying colors amidst an ovation of admiration that was every whit deserved. Miss Nicholson is, to borrow the idea from Shakespeare, "such stuff as artists are made on."

It was a pupils recital far and above the average affair of the kind.

DR. STEWART PLAYS DOUILLET WORK.

Dr. H. J. Stewart, the official organist at Balboa Park, San Diego, played one of Mr. Douillet's compositions on that day. The following letter shows the impression made by the work upon the public and Dr. Stewart:

San Diego, Cal., March 19, 1918

Dear Mr. Douillet:—

I enclose my program for last Thursday, by which you will see that your Reverie was played. I wish you could have heard the little piece, for I think it would have pleased you. At any rate, it pleased the audience. I shall repeat the piece at an early date. With kindest regards

Yours sincerely,
H. J. STEWART

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Great Organist Gives Imposing Program of Works Performed On His Recent Transcontinental Recital Tour.

By HERBERT I. BENNETT.

Clarence Eddy, the distinguished organist, gave a private recital for the pleasure of a few friends on the afternoon of Friday, May 3rd, at the First Presbyterian Church in Oakland, where he holds the post of organist and choirmaster. On this unusually enjoyable occasion, Mr. Eddy presented a program comprising some of the works played by him on his recent long transcontinental recital tour of about six weeks duration. The recitalist week opened with the Sonata Cromatica, a new composition by Pietro A. Yon, and one of the most important organ works ever brought out in America. It is divided into three movements, as follows: Andante Rnsco, Adagio Triste and Fantasia e Fuga. The themes of this colossal Yon opus are treated chromatically, making heavy demands in the way of technic, demands that were easily met by Mr. Eddy, who, throughout the recital played as only Clarence Eddy can play the organ. He seemed particularly inspired on this occasion. Lowering majesty constitute the key-note of the first and third movements of the Sonata Cromatica, the slow middle movement being dreamy, pensive and lovely in emotional expression.

Clair de Luna, by Sigfrid Karg-Elert, was the second offering, and to which was brought to bear the fine mastery and mixing of tone colors so characteristic of the Eddy virtuosity. Variations de Concert, op. 1, by the celebrated French organist, Joseph Bonnet, who is now giving recitals in America, came as a third number in the program. This remarkable organ composition is dedicated to Mr. Eddy, who gave it a superb performance. The fourth number, also dedicated to Mr. Eddy, was a new and exceedingly beautiful melodic conception titled Vision Fugitive (Chanson Pathétique) by Fredrick Stevenson. Selection number five proved to be an arrangement by Clarence Eddy of the Russian Boatman's Song, which was played at the request of Mrs. Elizabeth Schramm, Mr. Eddy's mother-in-law, who was present at this recital. The noted organist has made of this word chant-like song a very interesting thing for his instrument with its varied combinations for tone color and delicate effects, all of which are fully made use of by Mr. Eddy.

The sixth selection, one of the most interesting on the list, was Basso Ostinato by Antoine Arensky, a composition in five-four time, key of D major, constructed upon continued bass employing these notes: D, (on third line) C sharp, B, F sharp, G, A. So perfectly are the complex harmonies treated that the continued bass pure sounds new at all times throughout the fascinating work. Scherzo in G minor, op. 49, by M. E. Bossi, was Mr. Eddy's seventh contribution of the afternoon, and it was exquisitely delivered under the masterly fingers and

feet of the great organist, whose manipulation of the pedals is truly marvelous.

A charming little thing, Pastorale by Clarence Lucas, dedicated to Mr. Eddy, came as the eighth course of a rare musical menu provided by the liberal host and renowned organist. Clarence Lucas is one of Canada's leading composers, a musician, conductor and writer of

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wide repute, and now residing in New York, where he is one of the associate editors of the Musical Courier. Mr. Lucas's Pastorale is unique in that its middle movement is written in seven-eight time.

The recital closed with a commanding rendition of Oscar Schminke's inspiring Festal Postlude, a new composition that was highly enjoyed by the select audience. An appreciated feature of the recital lay in the brief explanatory remarks by Mr. Eddy preceding each number played, in which was told something about the composer and composition about to be listened to. It was an afternoon of unalloyed pleasure and instruction to a small company of musicians and music lovers who feel deeply obligated to Clarence Eddy for so generously entertaining them.

PIANO AND VIOLIN SONATA RECITAL.

Miss Adeline Maude Wellendorff, pianiste, and Charles Schilsky, violinist, gave a piano and violin sonata recital of the modern French school in the Colonial Ballroom of the St. Francis Hotel on Monday evening April 29th when the following program was presented: Sonata G major (Guillaume Lekeu), Sonata A major (Cesar Franck), Sonata op. 13, A major (Gabriel Faure). The

first named number was quite ultra modern in its style, belonging to that class of works that do not seem to arouse any enthusiasm, because they are written more from the mathematic than the emotional point of view. There is a possibility that we do not understand this style sufficiently to appreciate it, but it seems to us quite tiresome, and from what we could observe among the auditors the same impression prevailed during the almost forty minutes duration of this Sonata.

What a contrast between the preceding work and the Cesar Franck Sonata. Here is a real work of beauty and musical value. One never tires listening to it and it affords the artists so fine an opportunity to display their skill and musicianship, and also reveals the faults of those endeavoring to play it and unable to do so. The Faure Sonata also belongs to the very best kind of music. But neither the Franck nor the Faure work ought to be included among the moderns of the French composers. They belong really to the older school of composers, although they lived within the era of the ultra modern school.

Miss Wellendorff's conscientiousness as an artist is so well known here that we need not emphasize it any further. Suffice it to say she played with spirit and understanding, her technic as well as interpretative faculties coming well to the fore. Mr. Schilsky gives the impression of being a well schooled violinist who has had a considerable amount of experience, but his tone is not sufficiently pliant, nor his readings sufficiently authoritative to entitle him to the recognition of an experienced artist.

PHILADELPHIA ORCHESTRA IN NEW YORK.

The Philadelphia Orchestra, Leopold Stokowski conductor, announces five subscription concerts in Carnegie Hall, New York, during next season, the events being scheduled for Tuesday afternoons November 19th, December 17th, January 21st, February 11th and March 11th. The young leader, Stokowski, undoubtedly will work up a large and admiring following in Gotham with his fine orchestra from the Quaker City.

IMPRESARIOS COMING HERE.

To-day, Saturday, marks the arrival in San Francisco of Charles L. Wagner, the New York concert manager, L. E. Behymer, the California and Great Southwestern manager, and Miss Lois Steers, of the Pacific Northwest concert bureau of Steers and Coman. Mr. Wagner is managing the great soprano, Amelita Galli-Curci, who makes her initial San Francisco appearance to-morrow, Sunday, afternoon in the Exposition Auditorium. Mr. Wagner also manages the popular tenor, John McCormack, Frances Alda, the famous soprano of the Metropolitan Opera Company, and Rudolph Ganz, the distinguished Swiss pianist. Charles L. Wagner is one of the powerful forces of to-day in the American concert managing business.



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ORPHEUM.

Ruth St. Denis, to whom the revival of the art of dancing is in a great measure due and who is unrivaled as an exponent of the beautiful, the graceful and esthetic, will appear next week in a series of pictorial and dramatic dances. Ted Shawn will not accompany Miss St. Denis this time because he has answered the call to the colors instead. She will be assisted by Margaret Loomis, one of her most successful pupils, and Louis Moret will be her musical director. Scenically, gorgeously invested, the act is said to be one of the most beautiful offerings vaudeville has seen in many a moon. Miss St. Denis has arranged a striking program of dances, which will include The Japanese Flower Dance, The Moon Love Waltz, a dance romance composed by Ted Shawn; Rosemond, The Nautch Dance, The Dance of the North African Desert and The Peacock Dance.

J. K. Emmet, son of the illustrious "Fritz" Emmet, and Mary E. Ryan will appear in "Wishland," a modern version of an old Persian tale, fairly teeming with oriental romance and mysticism. Mr. Emmet is a gifted and versatile actor who possesses all the genius of his father, whom he recalls in many respects. As actor, yodler and singer, he is unsurpassed. Mary E. Ryan, his co-star, is a California girl and an actress of unquestionable ability. "Wishland" makes a wonderful setting for her youth and beauty and all who love Omar Khayyam will revel in its exotic charm.

Llora Hoffman, the American prima donna, is another recruit from the concert stage. She is the possessor of a beautiful soprano voice, which has been perfected by European training. She does not frown at simple music and believes there is more melody in one of the old songs than in many operatic arias. She is also convinced that lyrics were written to be understood, therefore, she sings entirely in English.

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Andy Rice, a clever and diverting monologist, entitles his offering "In Society." Ben Beyer, after a two years absence in Europe, has returned to this country, having successfully evaded the dangers of three war zones. He will appear in an original mirthful novelty in which his trusty bicycle comedy and music are conspicuous. He is assisted by a bright bird known as Augusta. Gwen Lewis, the English girl, will make her San Francisco debut and will be seen and heard in songs and monologues at the piano. The Four Haley Sisters, America's greatest girl quartette, Francis Yates, and Gus Reed in "Double Crossing" and The Four Mortons will be remaining acts in a bill which promises great enjoyment.

MUNICIPAL ORGAN RECITAL.

The first evening recital for the rest of the Spring and Summer season will take place at the Exposition Auditorium this Sunday at a quarter past eight o'clock. Many music lovers who are fond of the great outdoors have requested that the change be made from afternoon to evening and a large attendance is anticipated. The soloist of the afternoon will be Albert Rappaport, the eminent Russian tenor, who created such enthusiasm at his recent song recital at the Scottish Rite Auditorium. He will sing two numbers from his large repertoire.

ALCAZAR.

Over at the Alcazar they are inclined to contradict Solomon's justly famous declaration that there is nothing new under the sun" by calling attention to Crane Wilbur, the motion picture star as a film personage who is also a magnificent actor—a combination that even the most exacting may admit constitutes an actual novelty.

Crane Wilbur begins a brief starring engagement at the Alcazar on Sunday afternoon in a powerful play, of which he is the author, entitled: "The Love Liar." He is to be supported by a specially selected cast of Alcazar players including Miss Ann O'Day, Jane O'Roark, Alice Elliott, Burt Wesner, Sherman Bainbridge, Thomas Chatterton, Lucille Webster, and a host of others.

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CORT THEATRE.

The now famous New York-Chicago, Philadelphia-Boston comedy hit "The Brat," written by Maude Fulton, one of the best famous dancers the stage has ever known, and presented by Oliver Morosco, to has given to California so many table successes, will be the attraction of the Cort Theatre, next week, for a brief engagement, beginning Sunday evening, May 12th. One of the most interesting features of this coming attraction is the fact that Miss Fulton also appears in the name role of her own play.

"The Brat," returns to this city, it having been produced here before Mr. Morosco took it to New York, after an all season's run at the Morosco Theatre, New York City, where when it was given its premiere it was hailed by the metropolitan critics as a better play than the now famous comedy success "Peg O' My Heart." "The Brat" has also met with great success in Chicago, Philadelphia and Boston, and also out here on the Pacific Coast, where Mr. Morosco first produced the play. Miss Fulton and her merry party are making a return tour of California this summer, and it is expected that the attraction will repeat its phenomenal success of several years ago.

Miss Fulton will be recalled with pleasure as the one-time partner of William Eck of the famous dancing team of Rock & Fulton, who held headline position for years in America's biggest vaudeville theatres and were co-starred in several musical comedy successes. Aside from Miss Fulton the company includes Edmund Lowe, Percival T. Moore, Gerde Maitland, Ruth Holt Boucicault, Ben Stewart, Frank Kingdon, Leslie Mermer and Bessie Andra.

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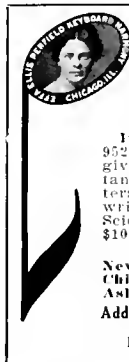
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S. F. OPERA COMPANY TO PRESENT ERNANI.

To be able to present every week attractive operatic programs at times taxes the best managers, but for its sixth week, Manager Hrubanik, will again offer a program that will no doubt prove as attractive as the former ones. With an artistic reputation now firmly established and the Washington theatre having become the rendez-vous of lovers of opera, the San Francisco Opera Company will next week offer for its weekly novelty Ernani. This opera, one of the best of the Italian repertoire, in Europe, where opera is subsidized by different governments always is part of the season's repertory, and while not unknown in San Francisco, its presentation by the San Francisco Opera Company, ought to prove a welcome one. Giuseppe Maure, Bartolomeo Dadone, and Elena Avedano, will sing the leading roles, and this trio of artists cannot fail to make this rendition a most interesting one.

Ernani will be given on Tuesday night, May 14th. Saturday, May 11th, "Un Ballo in Maschera" will again be presented. It was in this opera that Mauro, the tenor, made his debut, and since then so many patrons have asked the management to have the opportunity to hear this Verdi's work that it will again be presented with the big all star cast: Mauro, Dadone, Lina Reggiani, Elena Avedano, being the four principals. Lucia will be repeated on Thursday night, and Otello on Friday. Saturday's offering will be the second performance of Faust, but a change that ought to prove most interesting will be made in the cast. The Marguerite of this performance will be Lina Reggiani. This will be the first time this clever artist will have attempted the role she has been studying for weeks past. D'Agarioff, as usual, will present his impersonation of Mephisto, a role in which he departs slightly from the old traditions, and makes his Satanic Majesty, more humane, but none the less attractive. Malpica will repeat Valentin, a role that has added laurels to his already great renown and Faust will be sung by the lyric tenor Ishmael Magagne. Louise Noe, well known in local musical circles and a most agreeable contralto, will again sing Siebel. Sunday May 12th, repetition of Carmen, with Blanche Hamilton Fox in the title role. Others in the supporting cast are: Lina Reggiani, Ruth Florence, Magasno, Malpica d'Agarioff, Neri, etc. Patrons of the company are advised to reserve their seats in advance either at Sherman, Clay & Co., or at the box office and thus assure for themselves good locations.

MISS HEATH SINGS AT CAMP FREMONT.

Miss Helen Colburn Heath, the successful and prominent soprano, soloist, sang a program of delightful songs at Camp Fremont on Monday evening, April 2th, for two Y. M. C. A. Huts. The first program took place from 7:30 to 8:15 and was repeated from 8:30 to 9:15 in another place, thus interpreting a program of thirty songs in the space of eighty minutes. The first audience of soldiers included the Field Artillery boys, and the second included only engineers. It was interesting to note which songs appealed to both audiences, and which found more favor with one than the other. All songs were generously applauded, and the Jewel Song and Swiss Echo Song proved unanimous favorites with all the men, receiving stormy applause at both "huts." Benjamin Moore accompanied Miss Heath with his well known grasp of the niceties of the accompanist's art.

The following songs were included in Miss Heath's program on this occasion: There's a Long, Long Trail; The Spring, The Spring (Maude V. White), Tender Ties (Delbruck), Madcap Marjory (Norton), At Dawning (Cadman), Banjo Song (Homer), Jewel Song from Faust (Gounod) in French, Open Thy Blue Eyes (Masseuet), From the Land of the Sky Blue Water (Cadman), Thy Beaming Eyes (MacDowell), If No One Ever Marries Me (Rogers), The Rosary (Nevin), Discontented Duckling (Gaynor), Swiss Echo Song; Ferry Me Across the Water (Homer).

Miss Heath has also sung at Camp Funston, at the two Y. M. C. A. Buildings at the Presidio—once for Vesper Service and once for Evening Service—and at the Canteen in the Monadnock Building. Between her numerous other duties Miss Heath has joined the army of sock-knitting patriots, which all goes to show that Miss Heath is doing real work in addition to buying Liberty Bonds.

DOUILLET MUSICAL CLUB PROGRAM.

The forty-first meeting of the Douillet Musical Club took place on Sunday afternoon, May, at four o'clock. As usual a large and enthusiastic audience assembled to enjoy the work of the members, all of whom displayed unusual talent and proved that they were taking their art seriously. Among the players was Parker Bailey, a cousin of Horatio Parker, the distinguished American composer and pedagogue. Mr. Bailey is only sixteen years of age, but showed exceptional intelligence and ability, and justifies predictions of a most enviable career. The entire program was as follows: Aria from Traviata (Verdi), Miss Eunice Gilman; Lecture—The Effect of the War Upon the Music of America, Miss Mar-

garet Fitch; Gay Butterfly (Hawley), Miss Yvonne Landsberger; Rondo (Capriccioso (Mendelssohn), Valse A Hat (Chopin), Parker Bailey; The Lady of Shalott (Bendall), Miss Eunice Gilman; Miss Hattie Orr, Miss May Krundick, Miss Nell D. Stone.

THE BETHLEHEM BACH FESTIVAL.

The large demand from all parts of the country for tickets for the 1918 Bethlehem Bach Festival, to be held at Lehigh University on Friday and Saturday May 24 and 25, indicates general agreement among music lovers with the sentiment expressed editorially by The Outlook: "This annual Festival is something that not even the world war ought to be allowed to interfere with. There are some things which, even for the great Allied cause, we are not yet called upon to sacrifice and this is one of them."

Dr. J. Fred Wolfe will lead the 250 singers, with the Philadelphia Orchestra and the Moravian Trombone Choir. The soloists will be Mildred Faas, Mae Hotz, Emma Roberts, Merle Alcock, Nicholas Douty, and Charles T. Tittmann. For the opening session, Friday afternoon, the works chosen are the cantatas "My Spirit Was in Heaviness," "God's Time Is the Best," and "Now Shall the Grace." That evening adds an "Ode of



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Mourning" and the "Magnificat." The two Saturday sessions will be devoted to Bach's Mass in B minor, at 2 o'clock the "Kyrie" and "Gloria," and at 5 o'clock from the "Credo" to the end.

SELBY OPPENHEIMER VISITS SOUTH.

Selby C. Oppenheimer, the well known San Francisco concert manager, made a trip to Los Angeles last week by automobile, and reports having had a fine time from start to finish, the roads being splendid all the way. While in Los Angeles, Mr. Oppenheimer conferred with L. A. Behymer on matters pertaining to musical management in which these two California men are jointly interested.

NOTED ORGANIST AT CALIFORNIA THEATRE.

Beginning last Sunday, May 5th, Edward Benedict, the well known organist of Detroit, Mich., entered upon his duties as chief organist at the California Theatre, San Francisco's palatial moving picture theatre, where good music constitutes a prime feature. The immense Wurlitzer, Hope-Jones unit organ, the wonderful orchestral instrument at the California Theatre, offers Mr. Benedict wide opportunity to show off his command of the forest of stops and devices that constitute the equipment of the California's organ.

DEATH OF CELEBRATED WHISTLER.

Alice Shaw, the great whistler, passed away at her home in New York, on April 22nd. Miss Shaw had traveled around the world, and was the first woman to make a line art of whistling.

RACHMANINOFF-BOSTON RUMORS.

Musical America states that persistent rumors have that Sergei Rachmaninoff, the distinguished composer and conductor, was in Boston recently, having come quietly to this county possibly in connection with receiving the appointment as conductor of the Boston Symphony Orchestra. Musical America also announces that there is no question but what C. A. Ellis will continue manager of the orchestra.

UNDERGOES SLIGHT OPERATION.

Frederick R. Sherman, vice-president of Sherman, Clay & Co., was away from his office in San Francisco for several days last week, having submitted to a slight throat operation from the effects of which he is rapidly recovering, and is at his desk again.

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PUBLISHED EVERY WEEK

VOL. XXXIV. No. 7

SAN FRANCISCO, SATURDAY, MAY 18, 1918.

Price 10 Cents

GALLI-CURCI ENRAPTURES MONSTER AUDIENCE

Civic Auditorium Jammed With Two Thousand More People Than Its Regular Seating Capacity When Galli-Curci Makes Her Bow to a San Francisco Audience—No Such Scenes of Enthusiasm Witnessed Since Tetrizzini Aroused Public to Frenzies of Delight

By ALFRED METZGER

Again San Francisco has the honor to have broken a concert record. Only a few weeks ago John McCormack sang to the largest audience in his career at the Civic Auditorium. Everyone thought that the capacity of this vast place had been taxed to its utmost on that occasion. But now comes Galli-Curci who, on last Sunday afternoon, attracted from two to three thousand more people to the Civic Auditorium than it has ever held before. We are informed on creditable authority that not less than \$21,000 were in the house, and that this represents the largest house ever attracted by any single artist. Galli-Curci has therefore broken the most desirable record, and San Francisco will again be advertised as a city that can attract the largest audiences to a concert. This is the third time in recent days that the Auditorium has been crowded. The first was on the occasion of the San Francisco Symphony Orchestra concert under the direction of Alfred Hertz, the second time at the John McCormack Red Cross concert, and now the third time by Galli-Curci. And the phenomenal part of this latest affair is that a single vocalist, unassisted by any adjuvant, either on account of charity or additional attraction, was able to accomplish such a purpose at prices ranging from 75 cents to \$2.50. To be absolutely honest with our readers, we confess that we had hitherto thought such a feat almost impossible, although we have published repeatedly in these columns that we believed Galli-Curci would draw a crowded house.

This fact was due to several causes. In the first place, this remarkable coloratura soprano aroused the enthusiasm of huge audiences in the East during the last two or three years. Secondly, her hearers were so greatly impressed with her voice and art that they wrote to friends all over the land that they must not miss hearing her when they had an opportunity. And last, but not least, the Victor Talking Machine Company, with its marvelous resources for securing adequate publicity in every corner of the country, has made the name of Galli-Curci a household word in every music-loving home of the United States. To this must be added clever managerial oversight on the part of Charles L. Wagner to take advantage of this psychological condition and bring the artist on a transcontinental tour at the exact moment when the people were keyed up to the highest pitch of curiosity or interest.

Naturally, all of this would not amount to one iota of practical return, unless Galli-Curci was able to meet the tremendous expectations which the public naturally entertained for her from all this advance publicity. The greater your expectations are the easier will be your disappointment if these expectations are not realized. It is much easier for an artist to gain a success if the expectations of the public are modest, but of the people have made up their minds beforehand that an artist is simply wonderful, then it is exceedingly difficult for such to satisfy the people, unless he or she meets the expectations in every particular.

Judging from the enthusiasm that prevailed last Sunday afternoon at the Civic Auditorium, Galli-Curci did not disappoint the expectations of her hearers. Indeed, the conclusion of her concert, after

singing the Shadow Dance Aria from Dinora, the Diva received a veritable ovation, which in point of duration and fervor left nothing to be desired. Throughout the throng of thousands of people nothing but praise and favorable comment could be heard. Every one we heard

excitement has passed, when pupils are in a more receptive mood, and when there is no danger of being regarded as one desirous of acting as a spoilsport.

We shall therefore confine our remarks to the reasons why Galli-Curci makes such an immense impression on her audiences. In the first place, she possesses a voice of unusual beauty, which is mellow and velvety in the high tones and resonant and warm in the middle and low tones. Insofar as technical execution of florid passages is concerned, Galli-Curci does some wonderful things, using her splendid organ with a limpidity and an ease that is surely astounding. In fact were we to judge Galli-Curci from her voice alone we would agree with the thousands of people who claim her to be the greatest coloratura soprano they have ever heard. Another characteristic that

a florid passage nothing is quite elaborate enough for her, but she must needs add just a little bit more to increase the gaping astonishment of her hearers. A little run here, a thrill there, an chromatic scale now and then and indeed every legitimate trick of the coloratura artist's skill is employed by Galli-Curci to strike her audience to the heart.

That she is musical beyond her vocal art is evidenced by the fact that she plays the piano quite artistically. And this reminds us that in Homer Samuels Galli-Curci possesses a rare accompanist. He plays with taste and judgment. His touch is limpid and his technic clean and pure, while his knack of following the soloist—in this case a most difficult task—is one of the most admirable achievements we have yet encountered on the concert platform. Then Galli-Curci, in company with many of her fellow artists of the Italian school, is very fond of holding a high note or fondling a whole note. Since these efforts appeal strongly to the average audience Galli-Curci receives her full reward for her splendid judgment in the form of spontaneous and noisy demonstrations. Manuel Berenguer, the flutist, also played most skillfully, and was specially effective in his obligato work, although the auditorium is not suited to the elegance of flute solo work.

We have already published the program in previous issues, and to these numbers Galli-Curci added a few encores. Suffice it to say at this time that those who attended the concert will remember the occasion for years to come as one of the finest events ever witnessed in this city. On Monday of this week people stood in two long lines at two ticket offices at Sherman, Clay & Co., to buy tickets for the second concert, which will take place this Sunday afternoon at the Civic Auditorium, and from the present outlook another big crowd will be in attendance.

RECITAL FOR LIBERTY BOND FUND

On Monday afternoon, May 6th, a recital was given for the Mills College Liberty Bond Fund, devoted to the purchase of Liberty Bonds. Already several thousand dollars have been raised for this fund. The recital was given at four o'clock in the afternoon in the music room of Mr. and Mrs. Arthur Proctor, 43 Craig Avenue, Piedmont, whose home contains a fine new two manual pipe organ. The affair was a song recital by Miss Elizabeth Wilcox, soprano, assisted by Gerard Taillandier, organist and Mme. Evelyn Henry Stoppani, accompanist.

The program was as follows: songs: Aria from Figaro's Wedding (Mozart), Oh Had I Jubel's Lyre (Handel), O Sleep, Why Dost Thou (Handel), Song of Praise (Goubier); Organ: Sonata in E minor (Rogers); Songs: Believe Me If All Those Endearing Young Charms, Whistle and I Will Come to You, Lad, Robin Adair, Coming Thru the Rye; Organ: Aria on the G string (J. S. Bach), Marche Salennell (Lemaigre); Songs: I'll Extoll Thee (Cestac), At the Spinning Wheel (Saari), Dear O'Mine (Branscomb), The years at the Spring (H. H. A. Beach).

NEW CELLIST ENGAGED.

The Symphony Society of New York, Walter Damrosch conductor, announces that William Willeke, formerly cellist of the Kneisel Quartet, has been engaged as first cellist and solo cellist of the orchestra in place of Engelbert Roentgen, who is now serving with the 305th Regiment at Camp Upton.

THE RED CROSS DRIVE.

Today (Saturday) begins the great Red Cross Drive. We know that the musical profession will not fail to be well represented. Those who can give their services will sing or play. Those who can not aid with their art will enlist as members.



ERNEST WILHELM

The Exemplary Interpreter of Dramatic Musical Works, Who Just Closed a Successful Season (See Page 4, Col. 1)

claimed that Galli-Curci is the greatest coloratura soprano they have ever heard, and among them were people who had heard Patti, Melba, Sembrich and Tetrizzini. In the face of such universal enthusiasm it would be indelicate on our part to analyze the Galli-Curci voice and art from a purely technical point of view. At least this analysis should be left until the

insures Galli-Curci the admiration of the multitude is her strong individuality of style and personal charm. If there is a difficult coloratura passage, Galli-Curci takes pains to make it more difficult. She takes one whole note and does about everything with it that can be done, and does it so easily and with such lack of effort that it arouses astonishment. In

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Executive Office
Suite 501, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5191

Los Angeles Office
30-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

L. XXXIV SATURDAY, MAY 18, 1918 No. 7

PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries \$3.00

SEVENTEENTH YEAR

SCHUMANN-HEINK'S 100% PATRIOTISM.

No doubt our readers have read in the newspapers that Mme. Ernestine Schumann-Heink will travel 12,000 miles to sing for the War Camp Community Service and Stanford, Jr., University on June 7th. On Thursday, May 23d, Mme. Schumann-Heink will sing at the Exposition Auditorium for the American Red Cross. This will necessitate her travelling directly from New York. After this concert she will be obliged to return to New York for another Red Cross concert. On June 2d she will leave New York to be here June 7th for the Camp Community Service in Palo Alto at Stanford University. Surely not many artists would be willing to undergo such hardship to serve the country of their adoption and the land they have taken their heart.

And this is exactly the time and place to extend a well earned tribute to the great Diva. When it comes making real sacrifices there is no artist in the world ready to give her all. Not only that her flesh and blood is serving in the army, but Mme. Schumann-Heink has given up an entire concert season that would have netted her thousands of dollars and is donating her time and her art to the country for various war benefits. To travel 12,000 miles in order to add her mite to the cause does not worry her a bit. She does it daily. This goes to show that Schumann-Heink's goodness of soul and bigness of heart has never been exaggerated.

And while we are talking about Schumann-Heink's ability to make good in her service to this country, we might as well emphasize again her tremendous ability to make good in her wonderful art. Her voice—rich, sonorous and mellow—is to-day as much of a phenomenon as it ever was, and the manner in which she employs this extraordinary organ is such as to be surpassed, because it is so unique and so decidedly individualistic. One never can tire of listening to this remarkable artist, whose personality alone is so impressive and so magnetic that her mere appearance on concert platform dominates everyone within the reach of her influence. And so when Mme. Schumann-Heink appears at the Civic Auditorium next Thursday night, not a seat should be vacant—not only because the worthy artist and the noble cause, but also because of your own artistic taste, which naturally must el in the art of singing such as Mme. Schumann-Heink espouses it.

SUMMER HOME FOR CHAMBER MUSIC.

John D. McKee, President of the Mercantile National Bank, and a prominent member of the San Francisco Musical Association directorate, has donated for use during the entire summer, his magnificent estate known Woodacre Lodge near Lagunitas, Marin County, Cal., the members of the Chamber Music Society of San Francisco, the personnel of which is Louis Persinger, violinist and director, Horace Britt, cellist, Louis D., second violin, Nathan Firestone, viola, Guy La Hay, pianist, and Elias M. Hecht, flutist and founder. Woodacre Lodge is equipped with beautiful and spacious grounds, a deer park, tennis court and other attractions that go with a country estate. This donation of a beautiful summer home for chamber music is a par with the generosity displayed by the Duke of Coppe, who gave a home and an endowment to the famous Flonzaley Quartet. Mr. McKee will find that this has done something more public spirited and more beneficial to music than he possibly imagines, and he will receive the fullest credit for his splendid action, though he possibly does not like to have the matter publicized. These acts, however, are so rare and so noble, that we can not afford to permit them to pass by unnoticed. Mr. McKee could not have selected an organization more deserving of his kindness.

MUNICIPAL ORGAN RECITALS.

The second of the evening recitals of the Spring and Summer season will take place at the Exposition Auditorium this Sunday at a quarter past eight o'clock, when pianist Edwin H. Lemare will offer a particularly interesting program. The big number will be the Prelude and Fugue in G major, No. 1, from the Notebook for Anna Bach, one of the Wagnerian works. Mr. Lemare has trans-

scribed for the organ all of the more important works of Wagner, and the "Liebestod" stands out with startling distinction. The program will be opened with the aria written for the G string, by Bach, which will be followed by the singularly beautiful meditation from "Thais," by Massenet, a composition that will prove of great interest when interpreted on the organ, and the religious and tender motive which runs through the work will find adequate expression through the splendid instrument in the Auditorium. One of Lemare's fascinating improvisations on a theme sent up from the audience will be played and the popular overture to "Der Freyschütz," by Weber, will complete the organ selection. The vocalist for the evening will be Senor Manuel Romero Malpica, the baritone from the San Francisco Grand Opera Company, who created such a profound impression when he sang here a few Sundays ago. Malpica is known as the Tita Ruffo of Mexico, and has a rare voice which gained him fame on this continent and abroad.

TINA LERNER AT THE ORPHEUM.

The Orpheum bill for next week represents the highest standard of vaudeville and is remarkable not only for the famous artists who will appear in it, but also for its novelty and variety.

"The Naughty Princess" is the latest offering of the William B. Friedlander, Inc., and is a new step in the musical category of the well known authors, Will M. Hough and William B. Friedlander. These men are well known to all lovers of high class musical comedy and when one recalls The Four Husbands, which so successfully toured the country last season and is repeating its phenomenal achievement this season, one does not doubt the new production. The cast includes some of the best known artists of the vaudeville stage. "The Naughty Princess" will be presented with gorgeous scenery, beautiful and unique costumes and electrical effects.

Tina Lerner, the brilliant Russian pianist, who will make her first vaudeville appearance in this city, is one of the few women piano virtuosos to acquire international fame. In fact her itinerary would furnish an excellent guide for the tourist as it embraces all countries and their principal cities. She has wonderful qualities. Her technique is extraordinary, tremendous difficulties being overcome with seemingly no effort. She manifests a musical soul in all her renderings and is unsurpassed in her art.

Grace De Mar, a winsome comedienne of the ingenue type, will appear in a cycle of character studies written for her by Herbert Moore. They are little bits picked here and there from every day life. One is an incident in a telephone booth, another a flirtation on a train and the third a street car adventure.

Harry Van Fossen, a clever and droll black face comedian, will contribute an original and highly diverting monologue. Fred Hudler, basso; Ted Stein, baritone, and Nellie Phillips, soprano, constitute one of the best musical trios in vaudeville. They appropriately style their offering "Steps of Harmony." The Aerial Mitchells, in their daring novelty, "Fun in the Air," are a departure in gymnastics. They accomplish all sorts of hazardous feats injecting at the same time a dash of comedy into their performance.

MME. VINCENT PUPIL PLEASES AUBURN PEOPLE.

Mrs. Antonio J. Sylva, soprano, pupil of Mme. M. E. Vincent, assisted by Mrs. Poyner, violinist, gave a recital at Auburn, California, on Wednesday evening, May 1st. The following extract from the Placer Herald tells of the success scored by these two artists:

The Song Recital given at the Auburn Theatre last Wednesday evening by Mrs. Anthony J. Sylva of San Francisco, was a very delightful affair. It was a treat. One felt after the evening was over, that he had been in good company. Both Mrs. Sylva and Mrs. Poyner were encored again and again, showing the audience's appreciation of their efforts. Mrs. Hunter at the piano was also par excellence; there is none better. Mrs. Sylva's selections were all in keeping with her voice, which is a soprano of rare fullness and volume, with flexibility and freshness. Her diversity of selections made her singing all the more enjoyable. While probably not as difficult as some of the other pieces, her "Daddy's Sweetheart" was remarkably catchy and sweet. Mrs. Sylva is first soprano of St. Peter's Church, San Francisco. She was formerly Miss Minnie Correa of Newcastle. Mrs. Poyner, violinist, played simply exquisitely. Her touch is exceedingly delicate and graceful, and her technique excellent. She plays apparently without effort, and her style is restful and pleasing.

TINA LERNER CONQUERS SEATTLE.

Tina Lerner, the distinguished Russian pianist, who is now on a tour through the Orpheum circuit, recently appeared in Seattle and Alfred W. Dyer, of the Post-Intelligencer, wrote in the issue of May 6th, as follows:

Tina Lerner is among the most brilliant pianists of the day, and her rendition at the Moore on Sunday was as fine as anything she gave here last year. Her technique is thoroughly finished till it is forgotten in the tempo. Behind everything there is a latent power which is impressive. The scheduled numbers, especially, brought this out. With the first encore came a change, the number selected not being, except in its finale, as brilliant as either of the predecessors, the theme being more poetic. It was the best applauded of all, and the audience was no niggard in that respect. The final number was the Chopin, simple, like the Beethoven-Rubinstein excerpt, but instantly captivating the audience.

The experiment may be far-reaching in its effects, both as to the bringing of great themes of all composers to the general audience and as an educative influence which will compel greater auditoriums for recitals.

Minor Notes

By HERBERT I. BENNETT

The importance of music in the moving picture amusement world is shown in the advances that have been made along these lines in the past very few years. About four years ago New York came into possession of the Strand Theatre, where an orchestra of about twenty-five men and a large organ came into quick popularity. In addition, the management provided excellent solo artists, sometimes featuring a vocalist and an instrumentalist, and sometimes two vocalists on the same "screen" bill. Later there came into existence The Rialto Theatre, using a larger organ and orchestra than The Strand, together with well known vocal and instrumental artists, until active competition and growing business, at higher prices from the start than are charged at moving picture theatres in San Francisco, caused each of these two establishments to enlarge their orchestras to about fifty men. Then, last Winter, there was added to New York's list of famous "movie" palaces, the Rivoli Theatre, equipped with a big organ, a fifty piece orchestra and having besides, featured solo and ensemble attractions of a fine quality. These orchestras appear in solo work and accompany the pictures too. Thus it may be seen what the moving picture business is doing for music, also what music is doing for the moving picture business. Here are three constantly rehearsed orchestras appearing several times a day before a vast New York public, made up partially of leading musicians and music lovers who are drawn to the trio of motion picture theatres above named because of the high class orchestral and other music that is dispensed in those places.

The other night the writer went to the California Theatre in San Francisco and was immediately impressed by the character of the music that Managing Director Eugene H. Roth is providing for his patrons at this magnificent "movie" temple that completely outclasses anything of the kind seen in New York. The California Theatre Symphonic Orchestra, conducted by William F. McKinney, gave an artistic account of itself in Echoes by Tobani, made up of excerpts from several grand operas, the popular Drigo Serenade, and Liberty Bell by Mohr. The accompaniment by the regular orchestra for the pictures was satisfying, and the huge organ uttered wonderfully expressed and shaded melody from time to time during the show while the orchestra was off duty. It is unique to see that organ console and the organist sitting at it, go up and down at the mere pressing of a button by the player, who comes up from the depths to a point above the stage when he plays a featured solo, after which he and the console quietly drop down from view into the orchestra pit. That is clever business all right. Good music is synonymous with the California Theatre, which is on the right track toward developing a large patronage from lovers and practitioners of the art of melody. Harry David is the enterprising and courteous Assistant Manager and Publicity Director of the California Theatre.

The San Francisco Examiner says: "French experts have decided, after extensive tests, that modern violins are the equal, if not the superior in tone, to old ones of marvelous reputation." We might sort of cautiously suggest that a great deal depends upon who plays the ancient and modern fiddles.

Also, says the San Francisco Examiner: "The waste occasioned by coins rubbing together is said to cost the world a ton and a quarter of gold and eighty-eight tons of silver annually." For goodness sake, dear musicians, teachers, struggling composers and concert managers, why don't you be more careful with your money and Hooverize it? This monetary friction is causing altogether too much waste and a few other difficulties in the world. It really is quite dreadful to contemplate.

Jenny Lind beat Galli-Curci to San Francisco, the former having arrived here from China a little more than a week before the latter "Nightingale" reached town last Saturday for her first local appearance the next day, Sunday. Jenny Lind is a native of Sweden, according to the passenger list of the steamship on which she crossed the Pacific. She did not give a concert in San Francisco, nor are we even able to find out whether she remained here or went away after landing. It is a strange coincidence that Jenny Lind should have hit this city just ahead of the great song-bird from Italy. Perhaps the Swedish Jenny Lind was afraid to stay and face comparison with the Latin Galli-Curci. Just at this moment of my writing, L. E. Behymer, the California impresario known as "Bee" came in from Los Angeles and added these words of wisdom: "This Jenny Lind actually 'arrived,' while the Barnum Jenny Lind, who was scheduled to arrive here over a half century ago, failed to do so, although two theatres in California, one in Monterey, and the other in San Francisco, were named for the 'Swedish Nightingale,' Jenny Lind, both of which she was to have opened on her arrival. Charles L. Wagner's 'Italian Nightingale' wins out."

Mr. Behymer says that it just shows how birds of a feather flock together, as for instance, Mme. Galli-Curci, the "Nightingale" flew last Sunday night from San Francisco to Los Angeles on the "Lark" limited train. "Bee" also says that "Galli-Curci is a one hundred and ten pound prima donna with a one hundred and ten pound voice and art. Furthermore, she is not a mere prima donna either, but a 'regular woman.'"

ERNST WILHELMY'S SUCCESS THIS SEASON.

Has Been Kept Busy Since January Steadily and Has Met With Unusual Success Both at Private and Public Musical Functions.

Ernst Wilhelmy is unquestionably one of the busiest resident artists. Ever since January he has been filling numerous engagements of a private, public and semi-public nature. Everywhere he met with the utmost enthusiasm and his refined artistry and splendid dramatic instinct were in evidence on every occasion. One of his first successes in the year 1918 was a Ballad Evening in California Hall, with Gyula Ormay at the piano. The following program was specially interesting because of the variety of the ballads introduced on this occasion: Young Olaf (Ernst v. Wildenbruch, music by Max Schilling); The Lion's Bride, romantic-dramatic (R. Schumann); The Mass of Marienburgh, dramatic (Felix Dahn); The Faithful Eckart, a merry ballad (C. Loewe); Red Hanna, a ballad in the vernacular (R. Schumann); The Soldier, a dramatic sketch (R. Schumann).

Particularly impressive was the Mass of Marienburgh and Red Hanna, which was given with a male chorus that sang behind the scenes. Mr. Wilhelmy proved particularly on this evening his conviction that both the singing and the speaking voice rest upon the same foundation, namely that of the breath and resonance technique. His evidence consisted of his ability to sing immediately after the forceful and emphatic recitation of The Mass the lyric Schumann songs in mezza voce tones.

In the California Hall, upon a specially built and thoroughly well equipped stage, Mr. Wilhelmy gave eight evenings of Drama-Recitals, all of which were received with hearty approval and enthusiasm. Among the most brilliant successes were the following dramas: Lively Hours (A. Schnitzler), Resurrection (F. Salten), The Fool and Death (H. v. Hoffmannsthal), The Stream (M. Halbe), Samson and Delila (S. Lange), Agrippina (H. Alberti).

Three studio recitals given by Ernst Wilhelmy proved to be exceedingly popular and the spacious and artistically furnished studio in the Gaffney building attracted large and select audiences on every one of these splendid occasions. Particularly worthy of hearty commendation were the recitals including the following works by Schubert—Miller Songs and Winter Journey. Mr. Wilhelmy is convinced that songs taken singly from these cycles cannot possibly be understood, inasmuch as the entire composition is really a music drama in two acts. Mr. Wilhelmy treated these two cycles in two recitals and in such a manner as to introduce a dramatic text between each of the songs thus uniting them into one complete story. Miss Florence Hyde assisted Mr. Wilhelmy at the piano and she proved herself a refined and thoroughly musically accompanist whose excellent playing during the last two seasons came more and more in evidence. Miss Hyde has assisted Mr. Wilhelmy in all his studio work during the last three years. The Miller Songs and Winter Journey recitals made such an excellent impression that Mr. Wilhelmy was obliged to repeat them.

Another recital worthy of special mention was an Evening with Brahms, the program of which was exceedingly interesting and included the following works: Eternal Love, May Night, Remembrance: If I Only Knew the Way, Never to Return to You, In the Churchyard, On the Street: Four Serious Songs. Among the dramas that pleased the most may be included: Mother (H. Bahr), The Green Parrot (A. Schnitzler), Pierrot (S. Silvera), Farewell from the Regiment (A. E. Hartleben), Love Never Ceases (O. Ernst), The Remote Princess (H. Sudermann). Mr. Wilhelmy has discontinued his recitals until next December. He will enjoy his well earned vacation during the summer.

MME. CAILLEAU'S NEW STUDIOS.

Mme. Rose Relda Cailleau, the distinguished soprano and teacher, is now settled in her handsome new residence-studio at 3107 Washington street, San Francisco. Mme. Cailleau is so busy at her residence-studio with her individual pupils that she has been obliged to take an additional studio in the Kohler & Chase Building for the conducting of class work only.

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NEW PIANO AND VIOLA SONATA HEARD.

First San Francisco Performance of Work by Winkler Given at Pacific Musical Society Matinee—Composition Lacks Inspiration.

By HERBERT I. BENNETT.

A. Winkler's sonata for piano and viola is not destined to popularize the lovely alto voiced instrument of strings and how, because the composition is lacking in inspiration, in other words, much of it sounds pedantic and arid. The Winkler opus in question was brought to a first hearing in the Palace Hotel ballroom, San Francisco, on Wednesday afternoon, May 8th, by the Pacific Musical Society, of which Mrs. William Ritter is President, and the Society deserves much credit for affording its members and guests an opportunity to hear new musical products.

The composer, Winkler, is a composition instructor in the Petrograd Conservatory, and it would seem, judging him by his Sonata for Piano and Viola, op. 10 (in which there are three movements—moderato, allegro agitato and variations sur un air Breton), that he leans more to scholasticism than to purely inspired writing. On the whole, this work is of a drab hue, with moments of super amplified emotionalism. The scheme of the sonata is romantic, the best movement, because the most original, being the final one with its intricate set of variations on a Breton air. In toto it struck this writer that Winkler has flirited, perhaps unconsciously, with the old German and modern French schools in which traces were evident of Mozart, Beethoven, Schumann, Cesar Franck and Massenet. It is a sonata that makes rigid demands upon players, who, on this occasion, were Mrs. Ludwig Desenberg, pianist, and Louis Rovinsky, violist, two well matched artists who presented the difficult score in a manner that revealed apparently all there was to it. Mr. Rovinsky's viola tone is always one of rare beauty and warmth, and it was a pity he did not have a more interesting thing to play. His technique, too, is enough to arouse unbounded admiration. Mrs. Desenberg is a pianist of fine attainments, who gave a polished account of herself. Pianist and violist collaborated in a way that left nothing to be desired as far as the performance of the somber toned Winkler sonata was concerned.

The program was opened by a group of piano solos played by Miss Esther Deisinger, the numbers being Fantasia in D minor (Mozart), Fairy Tale, op. 162, No. 4 (J. Raff), Concert Etude in D Flat Major (Liszt). The writer did not arrive in time to hear Miss Deisinger, much to his regret, but he was informed by those who had experienced the pleasure that she played splendidly and brought considerable pleasure to her audience.

Also appearing on the program was Miss Margherita Brendall, the popular mezzo-soprano with a voice of ample range and sympathetic quality, who made an appeal to her listeners in a group of well selected songs comprising Voce di donna from La Gioconda (Ponchielli), Come L'Amore (Trindelli), At Parting (Rogers), Mother O'Mine (in the beautiful setting by Louis Ornstein). Miss Brendall sings with intelligence and good artistry, and she had musically support from Mrs. C. A. Graham at the piano.

GALLI-CURCI'S SECOND CONCERT.

Amelita Galli-Curci's success in San Francisco was, as anticipated by her local manager, Frank W. Healy, a sensational triumph last Sunday at the Civic Auditorium. The great soprano measured up to the praise of her eastern critics.

San Francisco and New York have usually coincided in their judgments concerning singers. Tetrazzini, "discovered" here, was later acclaimed in no less enthusiastic terms in New York. The late and lamented Luca Botta, splendid tenor, went from this city with the stamp of its complete approval and was taken into the Metropolitan grand opera forces. So, when New York, confirming the judgments of Chicago, concerning Galli-Curci, pronounced her the greatest singer of the age, it was nearly a foregone conclusion that San Francisco would not fail to endorse the critique. The audience that gathered at the Exposition Auditorium last Sunday afternoon was taken into camp at once by the art, the address, the personality, and, most of all, by the marvelous voice of this distinguished singer.

The concert arranged for this Sunday promises to be no less enthusiastic in spirit and splendid in numbers. Those who heard her last Sunday want another such golden treat, while those who did not hear her have heard nothing else but accounts glowing from enthusiasm to hysteria, about her. The demand for reservations began last Monday, a day before the advertised opening of the seat sale.

This will be her complete program: (a) Per la gloria (Bononcini), (b) The Pretty Creature (Old English) (Storace); (c) Voi che sapete (Figaro) (Mozart), (d) Tarantella (Rossini); Bell Song from "Lakme" (Delibes); (e) Un Cygne (Grieg), (f) Little Birdies (Buzzi-Peccia), (g) Si mes vers (Hahn), (d) Carceleras (In Spanish) (Chapi), (a) L'Enchanteur (Hahn), (b) Valse (Caplet), (c) Arabesque (Debussy); Mr. Berenguer and Mr. Samuels; (a) Jennes fillettes, (b) Lisette, (c) Belle Manon (Bergerettes and Pastorelles of the XVIII Century by Weckerlin); Mad Scene from "Lucia" (with flute) (Donizetti).

THEO KARLE IS DRAFTED.

Theo Karle, the young American tenor, has been called for military duty by the local draft board at Tacoma, Wash. Mr. Karle made a recent transcontinental recital tour, appearing in San Francisco and Los Angeles.

SAN FRANCISCO GRAND OPERA COMPANY.

A really fine operatic program has been arranged for the seventh week of the San Francisco Grand Opera Company, the music lover will find in the announcement some favorite that ought to please immensely. First of all will be the Italian revival of Donizetti's famous and patriotic opera "The Daughter of the Regiment." This opera has always proven a great magnet, and was one of the most important revivals of the past Metropolitan Opera House season at New York, is full of patriotic sentiment, in keeping with the present times and replete as it is with the brightest of melodies, and here and there comedy that pleases everyone, to see it once more and sung by the excellent cast provided by Mgr. Hruanik, its big drawing powers will no doubt reveal themselves once more. Lina Reggiani, ought to prove in the role of Marie, an ideal "Daughter," for vocally, as well as historically, one could not choose a better exponent of the role. What will also prove most interesting and a rare treat to his many admirers, will be the reappearance of Georges Simondet in the role of Tonio, one of the best of the repertoire of this more than excellent artist. Cenia d'Agarioff also will be heard in this cast as Sulpice, the grouch sergeant, an impersonation he has sung many times and in which he has won great success. With these clever artists there is no doubt that this rollickingly brilliant opera will once more prove its great attraction. Saturday night, May 18 "Lucia" will once more be given with Lina Reggiani as Lucia, and Malpica as Sir Ashton.

On Sunday night, a repetition of this last week's great success "Ernani," with Mauro, Dadone and Elen Ayedano, a fit trio to do full justice to Verdi's masterly composition. Tuesday night, "Rigoletto," with Malpica as the jester. Thursday, "Il Trovatore," with Mauro as Manrico. Friday night, first presentation of "The Daughter of the Regiment." The next new offering will be "La Forza del Destino."

CLARENCE EDDY AT STANFORD.

Clarence Eddy, the distinguished organist, has been granted a leave of absence from his post as organist and choirmaster of the First Presbyterian Church in Oakland for the Summer months, during which time he will hold the same position in the Memorial Church at Stanford University, Palo Alto, Cal. Mr. Eddy will train the University Choir which will sing under his direction the Sunday morning services, and the renowned organ virtuoso is also to give three recitals a week on the large Memorial Church organ, these events being scheduled for the afternoons of Tuesday, Thursday and Sunday through the Summer. The First Presbyterian Church officials feel highly honored through Mr. Eddy being called to Stanford University from their church and in return, the Stanford University Regents deem an honor to have secured the noted organist for the Summer season.



GEORGE W. CHADWICK

LAND OF OUR HEARTS

Patriotic cantata for mixed voices
with piano or orchestra acc.

Poem by JOHN HALL INGHAM

Land of the North, where battling breezes sweep
O'er Arctic snows and pine-crowned steep,
And thunderous torrents roar in the sea—
Yield us the strength to suffer and to dare!

Land of the South, where adorous warmth pervades
Forests of palm and ever verdant glades,
Gold-fruited groves, wide acres crowned with white
Shed on our lives thy sweetness and thy light!

Land of the East, where erst our fathers trod,
Yielding the soil to Freedom and to God,
More we demand than wealth of mine and mart—
Grant us high aims, true Wisdom, noble art!

Land of the West, the pioneer hath won,
Following the promise, guided by the sun,
From gleaming grain, from thy ascending slope,
Point to the future, sanctify our hope!

Land of our Hearts, upon whose bounteous breast
Earth, weary sons from many lands find rest,
Bind us in love, that we may truly be
One blood, one Nation, everlastingly!

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PAULIST CHORISTERS.

he Paulist Choristers, under the direction of the Rev. William J. Finn, will be heard at the Exposition Auditorium Sunday afternoon, May 26, and the recital will begin promptly at 2:30 o'clock.

Accounts of the choir's successes in the southern part of the state assure Frank W. Healy, under whose management the coast concerts are being given, that nothing but the greatest enthusiasm and splendid audiences greeted the boys wherever they have sung. The best auditoriums and halls have been too small to contain the crowds that have assembled at the alluring of these gifted lads. Two thirds of the choir is composed of boys from nine or ten up to sixteen years of age. The balance in tone is maintained by the mature voices of highly trained bass and tenor singers. As places at the selection of the director, the entire range of operatic, secular, and ecclesiastical ensemble music, for among the boys of the choir are found voices that soar as high as the most expert operatic prima donna's tones reach.

The net profits of the present tour of the Choristers have been dedicated in advance to the war sufferers of France and the money reaches the needy ones through the French Ambassador at Washington. Mr. Finn hopes to be the means of raising not less than \$100,000 for the cause. His Choristers sing without any compensation other than their traveling expenses and a "board and keep."

The following program will be presented: Part I.—(a) Spiritum Tuum (Schuetky), Ave Maris Stella (Mozart), (b) Cherubic Hymn (Gretchaninoff), (c) Judgment Day (Archangel), Deus Meus (from Seven Last Words) (Dubois), Mr. Dunford; (a) Benedictus (Rev. J. Finn), Master Dolan, Soloist; (b) Alleluia (Rev. J. Finn), Mr. Dunford, Soloist; Deep River (Negro spiritual) (Engel), Veni Jesu (Cherubini), All Brethren (Bach), Part II.—Marseillaise (de l'Isle), God With Our Boys Tonight (Sanderson), Mr. Egan; Lullaby (Brahms), Master Dolan, Soloist; (b) La Marseillaise (Del Acqua), Master Dolan; Old Black Joe (Sterner), Master "Dick" Finn, Soloist; The Devil's Awa (Larmarter), Kolyada (Rimsky-Korsakoff), Star Spangled Banner (Key).

STANISLAS BEM ENTHUSES SACRAMENTO.

Stanislas Bem, the prominent cello virtuoso, played at the McNeil Club before the Saturday Club in Sacramento on Monday evening, May 6th. The Sacramento club had this to say of this splendid artist:

Sacramento Bee.—Stanislas Bem is indeed a master of his art, as he has proved to Sacramento music lovers more than once before, and the McNeil Club chose well in selecting him as its soloist. Such a wealth of applause greeted the cellist when he appeared on the stage was a tribute in itself, but when the first number, "Variations Symphoniques" (Boellmann) had been

played the applause was deepening and demanded an encore. His second group included "Chant du Monastère" (Glazounow) and the delicate and stately "Mennett" of Haydn. In all of his numbers Bem was accompanied by Elkus, and the combined artistry of pianist and cellist was harmony perfected.

'Now-a-days no program is considered complete without a melody ballad.

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Sacramento Union.—The club was fortunate in selecting Stanislas Bem, violoncellist, as assistant. Bem's playing is remarkable. He produces a tone exquisitely pure and full of haunting cadences that remain with one long after the instrument is silent. He gave two groups of selections of which "Variations Symphoniques" (Boellmann) was the gem. He was forced to respond with two encores.

RECITAL BY COLORED TENOR.

Leviticus N. E. Lyon, a young colored tenor, said to possess a voice of unusually fine quality, will give a recital in Yosemite Hall, Native Sons Building, on Mason street, San Francisco, next Tuesday evening, May 21st, at 8:15 o'clock. Mr. Lyon will have the assistance of Mrs. Escott Wenton Powers, dramatic reader, and Merrill Brown, pianist. Mr. Lyon will sing numbers by Scarlatti, Caldara, Carissimi, Handel, Eighteenth Century French folk songs, also works by Hahn, Passard, Lohr, Nefin and Tosti. This young man speaks several languages fluently and is a serious student of music and song literature. The program is an attractive and varied one that ought to attract a large audience. Mr. Lyon gave a song recital in Oakland recently that brought to him merited success and fine appreciation from his audience.

CANTOR E. J. STARK DIED IN LOS ANGELES.

Cantor E. J. Stark, formerly of Temple Emanu El, and recently retired on account of ill health, died in Los Angeles on April 21st. He has been ailing for several years, his sickness beginning with a stroke of apoplexy, and since that time he has had several relapses. Cantor Stark was officiating at Temple Emanu El about twenty-two years, and has been residing in San Francisco about twenty-five years. He was one of the best known and most influential cantors in the United States, if not in the world. He was a thorough musician, having composed a series of works for Jewish services, and



CANTOR E. J. STARK

the holiday service composed by him is now being used by most of the leading Jewish temples of worship. He had a robust, ringing, baritone voice of splendid timbre, and his artistry was second to none. He also was a vocal pedagogue who exercised a great influence upon local musical life, bringing up a large class of vocal students, who later became professional church and concert singers. He was fifty-five years of age. The Pacific Coast Musical Review joins Mr. Stark's host of friends in expressing regret at his demise and extending sympathy to the widow who proved such a staunch companion and friend during his lifetime.

JACCHIA AGAIN CONDUCTS BOSTON "POPS."

Agide Jacchia, who won marked success last season as conductor of the summer season of Boston Symphony "Pops," is appearing again this season in the same capacity with a large orchestra drawn from the famous Boston Symphony organization. The "Pops" opened their welcome season in Symphony Hall on Monday evening, May 6th, and will continue every night, except Sundays, through nine weeks well into July.



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Slowly.

dew, Ro - ses are flow - ing in Pic - ar - dy, but there's

nev - er a rose like you! And the ro - ses will die with the

summertime

And our roads may be far apart,
But there's one rose that dies not in Picardy!
"Tis the rose that I keep in my heart!"

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OUT of the bleeding heart of Europe there comes a cry heard above the moan of the broken body racked with pain. The Soul of Freedom, at bay with Death, cries out to save Liberty for the race of men.

It is *your* Liberty, your nation's freedom, your children's birthright, that is fighting for its life.

All that life holds for you as an American is at stake in this war, and you *must* fight for it to the utmost limits of your power.

We cannot all be in the trenches, but every one of us can—and *must*—sustain those who are.

Not as an act of mercy, but as an act of war—as a Soldier of the Nation—help the Red Cross heal, support, cheer our Soldiers and Sailors of Liberty that they may fight the sooner, the harder, the longer in this Holy War.

Give to the Red Cross every dollar, every cent that you possibly can—give till your heart says stop.

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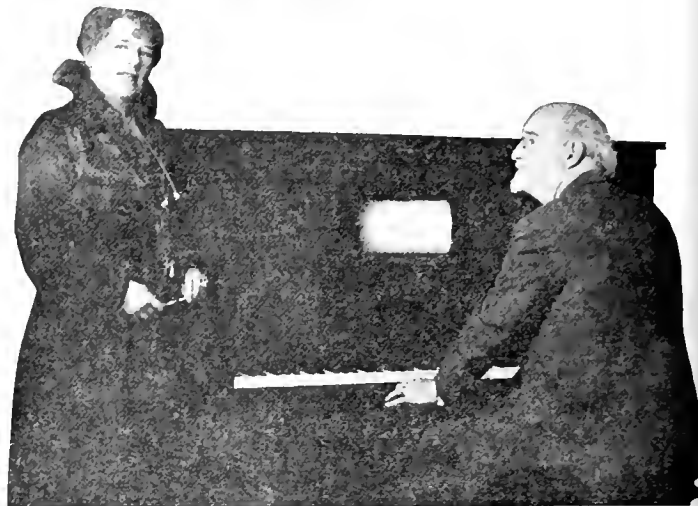
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Joseph George Jacobson, pianist, composer and writer, whose studio is at 1276 California Street, writes of the Baldwin Piano:

San Francisco, Cal., October 10, 1917.

The Baldwin Piano Co., San Francisco.

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JOSEPH GEORGE JACOBSON.

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MOUNTAIN PLAY.

The annual offering of the Mountain Play will take place this Sunday at 2 o'clock at their beautifully situated fair theatre near Mt. Tamalpais. The play by Alfred Noyes, has been chosen for this, the sixth annual production of the organization, and rehearsals have been progressing for some time under the experienced direction of Garnet Lee. The cast is made up of talented experienced young players and those large of the event say that never before has a better aggregation been gathered to go up on the mountain and act. The cast is made up of talented experienced young players and those large of the event say that never before has a better aggregation been gathered to go up on the mountain and act. The cast is made up of talented experienced young players and those large of the event say that never before has a better aggregation been gathered to go up on the mountain and act.

ALCAZAR.

Commencing Sunday afternoon, Bel & Mayer will present at the Alcazar Theatre, Crane Wilbur and the Alcazar Theatre in "Broken Threads," by Ernest Ince. It is described as a real drama in five acts and three acts, and has been unanimously elected by both press and public as the best dramatic play in years.

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PIANO RECITAL AT DOMINICAN COLLEGE.

Miss Evelyn Phelan, pianiste, gave a concert at the Recital Hall of the Dominican College in San Rafael on Saturday afternoon, May 11th. The audience consisted of students of this famous institution and the young musician gave an excellent account of herself. She played the following program of standard piano compositions; Fantasia C minor (Bach), Ballade op. 10, No. 2 (Brahms), Sonata C sharp minor (Beethoven), Arabesque, La Fille aux Cheveux de Lin, Mazurka (Debussy); Etude, op. 25, No. 7, Berceuse op. 57, Impromptu op. 29 (Chopin); Song of the Lark (Tchaikowsky), Prelude (Scriabine), Rhapsodie C major (Dohnanyi).

Miss Phelan is not only a talented student, but she is an exceedingly intelligent young player who has been trained according to her particular musical advantages. The compositions selected for her were in the main specially suited to her artistic faculties, which manifested themselves in a deliberate mode of phrasing, a thoroughly musicianly understanding of serious works, a forceful and firm tone and attack, careful and smooth technique, a judicious understanding of rhythmic values and a most pleasing touch.

The writer was specially surprised with the manner in which Miss Phelan played her Bach, Brahms and Beethoven numbers, namely, with the grasp and understanding of one much more advanced in years than she is. Her Chopin playing was a little more robust than one is used to, but nevertheless endowed with rhythmic beauty and a certain element of poetry. We can easily state that Miss Phelan has undergone thorough pianistic training and judging from her work the faculty of the Dominican College is a most excellent one, the instructors knowing their tasks to the utmost. There was nothing on this program beyond the capability of the young musician, which is another sign of efficiency on the part of those who instructed Miss Phelan. A. M.

MAUDE FULTON AT THE CORT.

Oliver Morosco's production of "The Brat," with Maude Fulton as the fascinating little street waif in the play of her own writing, enters upon the second and final week of its Cort Theatre engagement with the performance of Sunday night, May 19. The engagement will terminate on Sunday night, May 26.

The present appearances at the Cort have proven quite as successful as those of the original run of the piece at the same theatre two years ago. After leaving here, "The Brat" journeyed eastward and played lengthy engagements in New York, Chicago and other eastern cities. It is the New York cast and production that has been sent back to California.

The play itself has been considerably improved during its absence, many new clever and fun-making lines being in evidence. Maude Fulton's impersonation of the lovable little waif is finer than ever. She brings a fine note of plausibility to the character and she introduces her several touches of pathos with artistic restraint.

Laughter is the main ingredient of "The Brat," most of the fun being furnished by the star through her patter and whimsical philosophy.

Producer Morosco has surrounded Miss Fulton with a cast of typical Morosco standard, including Edmund Lowe, who is well known here, Percival T. Moore, Ruth Holt Boucalt, Helen Stewart, Gertrude Maitland, Leslie Palmer, Frank Kingdom and Bessie Andra.

CHARLES R. BAKER A VISITOR.

Charles R. Baker, advance manager of the San Carlos Grand Opera Company, was in San Francisco for a few days during the past week on business, and paid the Pacific Coast Musical Review offices a welcome call. The San Carlos organization is celebrated for its complete and artistic performances of grand opera at a top price of only two dollars. It has just finished another brilliant season, which opened last Fall in New York with Marcella Craft as a guest artist. The San Carlos Grand Opera Company, of which Fortune Gallo, is the artistic director, will appear on the Pacific Coast next season. Mr. Baker will spend the Summer at his home in Los Angeles, where he will rest up awhile before entering upon another long season that will take the San Carlos forces all over the United States.

S. M. T. A. CONVENTION IN JULY.

The California State Music Teachers Association annual convention is scheduled to be held at Los Angeles on July 9th, 10th, 11th and 12th, and the Reception Program on the evening of July 9th, welcoming the members and their guests, will be given by Leopold Godowsky, the distinguished pianist; the Zoelner Quartet, Charles Wakefield Cadman, Arthur Farwell, Havrah Hubbard, Carrie Jacobs-Bond and a number of California vocalists and instrumentalists. Reports from Los Angeles tell of active preparations for the teachers convention, which is deemed by many to be essential, particularly at this time, when music should be considered and developed in every possible manner.

TOSCANINI BOSTON RUMORS.

Musical America says that the conductorship of the Boston Symphony Orchestra has been offered to Arturo Toscanini, the famous Italian maestro formerly of the Metropolitan Opera Company, and now in Italy conducting orchestras for the entertainment of the soldiers. Toscanini left the New York Metropolitan Opera Company in 1915. He is a marvelous leader and never uses a score. Toscanini demonstrated his symphonic, as well as operatic powers, at a few special orchestral concerts given at the Metropolitan Opera House when, among other items, he led a tremendous performance of Beethoven's Ninth Symphony, using a chorus of about three hundred and the Metropolitan Opera Orchestra, augmented for the occasion to one hundred and five musicians. Toscanini led the concerts, like all of the operas, entirely from memory, not even having a music rack in front of him. If he can be secured, Boston will have a great conductor.

LILLIAN SWAEY'S VIOLIN RECITAL.

Much interest is being shown in the forthcoming concert of Lillian Swaey, the youthful violinist, pupil of Giulio Minetti, which will take place at the Italian Room of the St. Francis Hotel next Wednesday evening May



LILLIAN SWAEY

The Skillful Young Violinist, Pupil of Giulio Minetti, Who Will Give a Concert at Hotel St. Francis Next Wednesday Evening

22d. The writer had the pleasure to hear Miss Swaey at Mr. Minetti's studio the other day and was struck with the unquestionable intelligence manifested in this skillful young musician's interpretation. Her tone is exceptionally large and flexible and her expression unusually effective and authoritative. She possesses a technique of exceedingly fluent and clean character, and her readings of the classics are specially surprising. We would be pleased to say more enthusiastic things about her work at this time, but wish to leave something to be said after the recital.

The program to be presented on this occasion will be as follows: Beethoven—Sonata No. 5 in F major; Bach—Aria; Schumann—The Bee; Kreisler—Lieselsleid; De Beriot—Seventh Concerto in G major. Miss Swaey will be accompanied on the piano by Gyula Ormay, who must be regarded among San Francisco's foremost musicians, and who therefore adds prestige to the event simply by his presence on the program.

Miss Swaey has a talented sister, still younger than she, who plays piano most exquisitely. Although her name is not on the program, Dorothy Swaey may appear during the evening, and surprise her audience with her pianistic skill.

SIX YEAR OLD PIANIST IN OAKLAND.

Joseph George Jacobson, the well known San Francisco pianist and teacher, is in receipt of the following letter of appreciation that speaks both for its author and his gifted little pupil, Marian Patricia Cavanaugh, who is only six years of age:

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Dear Mr. Jacobson:—The Auxiliary of Base Hospital No. 17, wishes to thank you very kindly for the pleasure afforded our members in hearing your brilliant little scholar, Marian Patricia Cavanaugh, render a remarkable program at our meeting at the Hotel Oakland, the evening of May 2d.

It is needless to say that those who were present marvelled at the result of your splendid teaching—it is almost uncanny that a child of such tender years should retain in her memory such difficult compositions. It certainly shows the result of painstaking attention, and is a credit to herself and teacher.

Wishing you both success, which is bound to overtake you, we are, sincerely,

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OL. XXXIV. No. 8

SAN FRANCISCO, SATURDAY, MAY 25, 1918.

Price 10 Cents

ALFRED HERTZ IS ENTHUSIASTIC ABOUT MUSIC FESTIVAL MOVEMENT

Returning From the East After Attending the Cincinnati Music Festival Distinguished Conductor Considers California Ideal State for Annual Music Festivals—Secures Many New Compositions for Performance at Symphony Season for 1918-1919—Believes in Summer Concerts

By ALFRED METZGER

Alfred Hertz is again back in San Francisco. Furthermore his contract for the next season of the San Francisco Symphony Orchestra, maintained by the Musical Association of San Francisco, of which William Sproule is President and A. W. Denham, secretary-manager, has been renewed, so that it may safely be assumed that we are looking forward to another season of highly artistic symphony concerts. Announcements regarding the progress of guarantee and subscription contracts will be officially given out at the proper time. Signing of the musicians' contracts is now in the course of completion and this paper, true to its custom of several years, again predicts that as far as can be ascertained at present the season of 1918-1919 is a practical certainty. Before we proceed to speak of Mr. Hertz's plans, as far as he is willing to divulge them at present, we want to emphasize two particular problems which Mr. Hertz is anxious to see solved in California. One of these is the movement of annual California Music Festivals, and the other the building of an adequate concert hall. The Pacific Coast Musical Review, during the sixteen years of its existence, has occasionally spoken of these necessary factors in our musical life. We are glad to find that a musician of such prominence as Mr. Hertz has come to the same conclusion, and considers this phase of musical activity most important. He has just witnessed the Cincinnati Music Festival held during May, and he says that during the last ten years the association in charge of these festivals has accumulated a sinking fund of \$88,000. The hall in which these festivals are held seats 3,000 people. Now, at San Francisco and vicinity we have three auditoriums that seat more than the Cincinnati hall. There is first all the Civic Auditorium of San Francisco, with a seating capacity of 10,000. Then there is the Oakland Auditorium with a seating capacity of about 10,000. Finally there is the Greek Theatre with a seating capacity of 6,000. Now, Mr. Hertz argues that if Cincinnati with 706 inhabitants (1915 census figures) clear about 10,000 dollars a year from May Music Festival, San Francisco, for instance, with its 448,502 population (1915 census figures), and with its additional population in the bay district and its intense musical enthusiasm, can do no less at least.

In addition to this, climatic conditions are superior here. Mr. Hertz says it was not during the Cincinnati Festival that he was disagreeably oppressive in the hall, but that it was crowded to capacity. In San Francisco and vicinity the climate is equally pleasant during May, June and July. The open-air Greek Theatre is also most agreeable. In Cincinnati they have famous soloists, and a chorus of one hundred, besides a symphony orchestra and a distinguished conductor. San Francisco and vicinity surely can furnish the same attractive features. Since the Musical Association of San Francisco guarantees \$75,000 or more for symphony concerts, and Cincinnati receives \$50,000 for its music festival with a surplus of \$10,000 a year, there should be no difficulty in securing the proper financial backing for such an enterprise here. It would not be a splendid opportunity to keep active for teachers, students and professional musicians, as well as concert artists, but it would form a tremendous drawing power for visitors. These advantages could be given during the summer

session of the University of California, thus aiding that praiseworthy educational institution. The same could be done in Southern California by judicious team work. Let everyone work toward this splendid aim.

Mr. Hertz is also a firm believer in summer concerts. He feels, like the Pacific Coast Musical Review, that there should be no cessation of musical activities in this State. Our summers are so pleasant and delightful that no one will find it a hardship to attend concerts. While quite a number of people go out of town during the summer, a much larger number remain here. While a certain portion of our musical public possesses automobiles and can take trips into the country, a far greater portion is not so blessed. Why, we must ask, should the great majority of our music lovers who can neither afford summer resorts nor automobiles, be com-

pelled to forego a much needed pleasure and recreation, because a few of the wealthier people are not here during the summer? Mr. Hertz believes that thousands of people would be made happier by a series of summer symphony or popular concerts. Let us also work toward the attainment of this worthy object.

Another important problem which Mr. Hertz would like to see solved is the building of an adequate concert hall. At present it is practically impossible to give evening symphony concerts in San Francisco because of lack of a concert hall. There are some who may tell you that in these times it is difficult to interest capital in the expenditure of money for pleasure purposes. But an investment in a symphony hall with its numerous opportunities for earning rents on various musical art or commercial endeavors, is not an expenditure, but an investment. And

music is far more a necessity now, in these times of community singing and soldier training, than it was at any time before. We can not have too much music, and any amount of money spent on music and a greater enthusiasm for those problems necessary to be solved by lavish expenditures of money for war purposes will be returned manyfold in a finer spirit. Depression is the worst enemy of those who must collect money for various important war purposes. While a spirit of enthusiasm and patriotism, as well as optimism, engendered by listening to music, is exactly the kind of spirit necessary at these times when free giving and glad sacrifice is so important a factor of our public life. So let us all work toward the attainment of this desirable object of having an adequate concert hall built. It might be added here that Detroit, a city of practically the same size as San Francisco, is now building a fine concert hall, and has not even a symphony orchestra to house in it. Surely San Francisco with its excellent symphony orchestra, can do no less than build an adequate home for it.

Mr. Hertz was very enthusiastic in his expressions regarding musical conditions. In the East there is much optimism for next season, and he believes that everywhere music is given a greater impetus than ever. Indeed it is becoming a great necessity. The largest sums of money realized for war charities are gathered in by means of concerts. And this leads Mr. Hertz to take us into his confidence regarding next season's programs. It seems to be exceedingly difficult now to secure new compositions. In the first place it is absolutely impossible to get anything from abroad, and the works composed by American composers, or by composers resident in this country, are in manuscript, and publishers hesitate to publish them, or do not keep many of them in stock. The reason for this is that the market has been curtailed because of the impossibility to export music on account of uncertain conditions, and the demand in America is not large, so that it would be too great a risk to keep large quantities in stock. Nevertheless Mr. Hertz has been able to secure some most interesting compositions, among which will be found a work by Henry Hadley, who, beyond a doubt, is one of America's foremost and most prolific writers, a composer of genuine merit.

A partial list of the works secured by Mr. Hertz is as follows: Three Jewish Poems, by Ernest Bloch, the famous Swiss composer; also a work for cello and orchestra by the same composer entitled King Solomon; Symphony in E flat by Georges Enesco; Une Nuit sur le mont Chauve (Moussorgski), Sadko (Rimsky-Korsakow); Procession Nocturne (Henri Rebaud), Baba Jaga (Liadov), Sarabande (Roger-Ducasse). The work of Hadley is entitled Lucifer. It was exceedingly difficult for Mr. Hertz to secure these works, and only the shrewdest diplomacy and the utmost tact could accomplish this delightful result.

During our chat with Mr. Hertz, he told us so many interesting facts that it will require several distinct articles to do justice to them all. In the meantime we voice the sentiment prevalent throughout our musical circles, that we are more than glad to have Mr. Hertz with us, confident that he will continue to guide the destinies of our splendid symphony orchestra.



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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
THE ONLY MUSICAL JOURNAL IN THE PACIFIC COAST
PUBLISHED EVERY WEEK

LFRID METZGER - EDITOR AND PUBLISHER
HERBERT I. BENNETT
MANAGING EDITOR AND BUSINESS MANAGER

Executive Office
Suite 801, Kohler & Chase Building, 25 O'Farrell Street
Telephone Kearny 4391

Los Angeles Office
630-631 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

OL. XXIV SATURDAY, MAY 25, 1918 No. 8

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

GODOWSKY CLASSES IMPORTANT MUSIC EVENTS.

The Pacific Coast Musical Review is now able to definitively announce that the Godowsky Summer "Master" classes are so near completion in membership that they are absolutely assured for both Los Angeles and San Francisco. The response from serious minded pianists throughout the state, to embrace this unusual and important opportunity to study with the great master, as been most encouraging and once again proves that California occupies a front rank among the musical communities of the world. This will be the first time that a great master will introduce the "Master" school idea into this country in its strictest European form, and Mr. Godowsky will conduct his classes exactly as he did during his incumbency as head of the "High School of Music" in the city of Vienna, a position he held by official appointment, and one considered the most important musical post in the world.

There will be two classes formed. The "Master" or "Active" class will bring to the student the advantage of playing in the class and the personal observation and pedagogy of the teacher. Standard works will be chosen or examples and the object of the master will be to perfect his active scholars in as many of the classics as possible during the term. "Auditors" will attend all sessions of the master class, seeing and hearing everything that is transpiring, but not enjoying the privilege of sitting at the piano.

Five weeks of study will complete these courses in both cities. The Los Angeles classes will begin on Monday, June, 10th, and the San Francisco classes Monday, July 15th. These dates are one week later in each instance than originally announced, and have been advanced because of the necessity of Mr. Godowsky remaining in New York longer than he expected, due to the illness of his wife. In both cities sessions of four hours each will be given on Mondays, Wednesdays and Fridays, from nine in the morning until one in the afternoon, making a total of twelve hours a week or sixty full hours in the five weeks. During this time each pupil will receive a full share of personal instruction.

The classes themselves will be of special interest for the membership is bringing together players of many kinds from all parts of the country. Teachers, prospective artists, serious students, and extraordinary players will all combine to make up the congenial personnel. Already the lists include names of prominent pianists, association with whom alone, would mean much to the student. To teachers and artists, the mere announcement that they had been members of the first "American Master School" conducted by the great Godowsky, will be a course of best inestimable advertising value.

The business direction of these classes has been entrusted to Mr. Godowsky's concert managers in California, and further details as to rates, terms, etc., of the classes, or information concerning private instruction by Mr. Godowsky during his visit, should be addressed to either L. E. Behymer, 705 Temple Auditorium Building, Los Angeles, Cal., or to Selby C. Oppenheimer, Herman, Clay & Co., Building, San Francisco, Cal.

MABEL RIEGELMAN VISITING HERE.

Mabel Riegelman, the justly famed prima donna soprano, is visiting her friends in San Francisco, prior to concert engagement in Portland, Ore. She has appeared frequently during last season in the East, both functions connected with war relief work and also in concerts and operatic performances. Notwithstanding frequent public appearances, Miss Riegelman should be more prominently identified with the important operatic enterprises of this country, and we can not find any cause for the managers to refrain from giving Miss Riegelman those opportunities which are her due, not only because of her position as an American, but still more so because of her unquestionable artistic superiority over hundred and one mediocrities that are given deserved recognition. It seems to us that in the Metropolitan, Chicago, San Carlos and La Scala Opera companies, must be opportunities for an artist of Miss Riegelman's unquestionable experience and ability. There are also ought to be plenty of concert engagements waiting her for next season. Of course we do not mean to say that Miss Riegelman does not appear quite frequently in public, but we do mean that she is not given square deal by the managers of this country, or at least has not been given a square deal so far.

GALLI-CURCI'S ART AGAIN THRILLS.

San Francisco Produces Another Monster Audience
That Capitulates to Voice and Charms of
Coloratura Diva from Italy.

By HERBERT I. BENNETT.

San Francisco fooled many of the wise-ones who were prophesying that Amelita Galli-Curci could not anywhere near fill the enormous Exposition or Civic Auditorium on two successive Sunday afternoons, but, just the same, the little prima donna from Italy via the Chicago Grand Opera came mighty close to filling the building again at her return recital in this city last Sunday afternoon, May 19th, so near, in fact, that a comparatively few seats were unoccupied, and the Auditorium contains about nine thousand chairs. In other words, Mme. Galli-Curci drew about eighteen thousand persons to her two recitals given only one week apart in San Francisco, over ten thousand attending her first recital. That is a record song recital gathering for San Francisco, or, for that matter, any city on earth. It is a tribute to Galli-Curci that she was able to attract two such vast audiences in a city having a population of only a trifle more than half a million. San Francisco's vox populi warmly endorses Galli-Curci's vox celeste.

An impromptu affair was introduced into the Galli-Curci recital last Sunday, just before she sang the last number on the program, "The Mad Scene" from Lucia. It was the eve of the opening of the Red Cross campaign for a second war fund, and William H. McCarthy came out upon the stage and made a fervent appeal to the great audience to give freely to the noble cause, and incidentally mispronounced the name of the singer, which he twisted into "Gally-Kerky," to the amusement of the crowd. Then an army of Red Cross nurses was sent all over the building to "pass the cups" into which were poured checks, currency, gold and silver, Mme. Galli-Curci giving five hundred dollars. Great enthusiasm prevailed as the nurses, a couple of hundred of them; went to the stage and emptied the contents of their cups, pockets, and men's hats, upon a large cloth spread out on the platform, and volleys of cheers went up as four strong men carried off in that cloth, the sum of \$15,036, raised for the American Red Cross in a few minutes at Galli-Curci's recital, and the whole thing was sprung on the audience as a complete surprise. This is a time of cheerful giving for the winning of the war, and San Franciscans are not lagging by any manner of means.

Now to the recital. This was Mme. Galli-Curci's program: 1—(a) Per la gloria (Bononcini), (b) The Pretty Creature—Old English (Storace). 2—(a) Voi che sapete from Figaro (Mozart), (b) Tarantella (Rossini). 3—Bell Song from Lakme (Delibes). 4—(a) Un Cygne (Grieg), (b) Little Birdies (Buzzi-Peccia), (c) Se mes vers (Hahn), (d) Carceleras, sung in Spanish (Chapi). 5—Flute and piano numbers by Manuel Berenguer and Homer Samuels, (a) L'Enchanteur (Hahn), (b) Valse (Caplet), (c) Arabesque (Debussy). 6—Bergerettes Pastorelles of the Eighteenth Century, (a) Jeunes fillettes, (b) Lisette, (c) Belle Manon. 7—Mad Scene from Lucia, with flute obligato (Donizetti).

Mme. Galli-Curci again revealed an organ of unusual beauty in all the registers, negotiated sparkling coloratura feats of fioritura, made brilliant diatonic and chromatic scale flights, and in sustained song the voice was warm and mellow. In the quiet episodes of Bononcini, Grieg and Mozart, the singer showed herself to be at home in the lyric school of vocalism, while in the exacting Bell Song from Lakme, she did just about everything, seemingly, that could be accomplished in the realm of bird-like warbling, and the same may be said of Galli-Curci's rendition of the popular Lucia Mad Scene, sung to flute obligato. Absolute poise characterizes this petite prima donna, whose breathing is apparent neither by raising of the shoulders or by audible sound, even to those seated near the stage, and never does she raise on her toes when striving after altitudinous notes or big effects. Her tiny feet remain planted in one place all the while she is singing.

Mme. Galli-Curci may have her faults, but these will not be discussed in detail here. If she sustains some tones beyond their intended duration, causing her voice to fall slightly below pitch at times, and otherwise exercises a prima donna's license, and if her trill fails to satisfy some vocal teachers and students, still the fact remains that Galli-Curci is a remarkable singer, a very unique and winning little lady and a wonderful box-office proposition, and, after all, the latter shows that the masses, as well as the musicians and regular concert patrons, turn out to hear her.

Last Sunday afternoon, the Galli-Curci encores included Grieg's Solveig Song, Annie Laurie and Home, Sweet Home, the diva playing her own accompaniment to the latter. The assisting artists, Homer Samuels, pianist, and Manuel Berenguer, flutist, are both deserving of more than mere passing mention. The piano accompaniments supplied Mme. Galli-Curci by Mr. Samuels, were at once sympathetic and polished to a high degree.

It was unfortunate that the audience in its eagerness to show ill-timed appreciation, nearly spoiled the closing measures of the Bell Song and the Mad Scene, in the former, the singer being obliged to wait smilingly and patiently until the disturbance subsided, after vigorous hissing and calls for quiet, so that she might finish the Delibes scene. Of course the musicians present could hardly be charged with so ridiculous a breach, which was committed by the large numbers unacquainted with the music, and who seldom attend concerts. In the Mad Scene, Galli-Curci's last long sustained summit note was thoughtlessly broken in upon by pent up emotional enthusiasm that refused to remain silent until the proper time.

The boy in the lobby was shouting, "Photographs of Heesey!" as the audience fled out after a recital by the Belgian violinist, whereupon a waggishly inclined young lady asked the vendor, "Have you photographs of Heesfoot?"

Minor Notes

By HERBERT I. BENNETT

Musical expansion continues apace, one of the latest items to come to the attention of this department being the use of player-pianos in the dining cars on through trains between Buenos Aires, Argentina, to Asuncion del Paraguay, in South America. Young ladies are employed to manipulate the player-pianos during meal times in the diners, and the innovation is reported to be successful. The writer often has wondered, when on coast to coast trips and other long journeys, why the railroads of the United States have not adopted the use of both player-pianos and talking machines in the observation and library-club cars of through trains. Various comforts have been thought out for the traveling public, but music seems to have been overlooked. When normal conditions are restored in the world after the war, perhaps the question of entertaining passengers musically on long distance trains may be worth due consideration by the railroads, the player-piano and talking machine industries. Steamships are thus equipped. Why not railway trains too?

"The world is small" is a very familiar saying, and the writer had another chance to find this to be a fact the other day while over the bay in Oakland. Boarding a trolley car on the outskirts of San Francisco's big and thriving neighboring city, whom should I spy, quietly tucked away in a front seat, but Samuel Savannah, the well known and popular violinist and musical "live wire," who, after an exchange of surprised greetings because both of us should be so far from home, informed me that it was his day to teach in Oakland, where he has a busy studio life, besides his teaching and other professional activities in his home town, San Francisco.

While in Oakland, it was also my pleasure to encounter Alexander Stewart, the always busily engaged violinist, instructor and conductor, who has set aside all of his professional work that he may devote his whole energy and time to the noble interests of the War and Navy Department Commissions on Training Camp Activities of Community Organization. Mr. Stewart's headquarters are at the Enlisted Men's Club House at Harrison and Thirteenth streets, Oakland, where he is helping in the conducting of a big training camp entertainment work during the war. Mr. Stewart is an adept at organization, a thing long ago demonstrated in his musical labors, and he has carried his valuable experience into his present splendid Government business for the entertainment, uplift and comfort of thousands of enlisted soldiers, sailors and marines. Men like Alexander Stewart are a boon to Uncle Sam's and the Allied Cause because of a willingness, unselfishly, to give up all personal interests to help in the forceful language of President Wilson, "to make the world safe for Democracy."

The Southern Pacific limited train known as The Lark, bore two celebrated Nightingales to San Francisco last Saturday morning from the South. One was Mme. Nellie Melba, who was en route from Santa Barbara to Melbourne, Australia, and the other was Mme. Amelita Galli-Curci, who returned to give a second recital in San Francisco on Sunday, after a series of triumphs in Los Angeles and Pasadena. Two great coloratura song birds and Impresario "Bee" (Behymer), flying on The Lark at the same time must have made a "hummer" of that particular trip up from Southern California last week.

The writer actually had the novel experience of attending a recital in San Francisco and another in Oakland recently, at neither of which were lyric sopranos "Depuis le jour" from Charpentier's opera "Louise."

Generally speaking, the bands were very good in last Saturday's big Red Cross parade held in San Francisco. The largest were the United States Marine Band from Mare Island and the Naval Apprentice Band from Goat Island, the former having about seventy and the latter about one hundred musicians.

Another wondrously clever "Kewpie Kard" made and edited by the young and charming pianist, Alice Mayer, has come to the compiler of Minor Notes, the same being hereby joyously acknowledged. On the back of the "Kard" is an inspired pin-head drawing in ink of "Madame Garlic-o-gee" with her piano and flute assistants, appearing upon the recital stage. Several little birds are gazing with expressions of wonderment and envy at the human song bird, from whom emanates notes and grace notes. There is much life in the Mayer pin-head conception of the "Garlic-o-gee" concert company, pen and inked while in action. The Kewpie part of the "Kard" and the Kewpie little Kewpies on the envelope are so clever in their arrangement as to stamp Alice Mayer a humorist of the first class.

Clarence Eddy is not only a great organist and a gentleman "to the manner born," but a delightful companion, conversationalist and raconteur. Mr. Eddy has a fund of capital stories and ready wit that never fail him, and here is a good one told by him the other day to the compiler of this department: "The distinguished English organist, W. T. Best, who passed away some ten years ago, suffered intensely from the heat which used to prostrate him at times. On one occasion he went to a city in England to 'open' a new organ, and while practicing upon it in the afternoon and acquainting himself with its details, the day being extremely hot and sultry, Mr. Best was suddenly overcome and fainted. Several persons rushed to his aid, and as he was reviving from the spell, a very deeply concerned and agitated lady, who was violently fanning the organist, anxiously inquired of him, 'Are you better?' to which came the quick rejoinder, 'No, I am Best.'"

Philip Hastings, the well known and popular San Francisco theatrical and concert press representative, showed the writer the other day a very interesting souvenir of by-gone days in the shape of Pass No. 32863, carrying a photograph of friend "Phil" and admitting him to the Vienna Prater at the old California Midwinter Fair, held in Golden Gate Park, San Francisco, in 1894. This Pass was issued to Mr. Hastings because he was the downtown ticket agent at Sherman, Clay & Co.'s store for the Vienna Prater concession, where Fritz Scheel and his orchestra grew more famous at each performance of their six months engagement through the term of the exposition. The Hastings Pass is signed by O. A. Gilder, Chief, Department of Admissions. That little piece of cardboard is highly prized by its owner, carrying as it does, some mighty happy memories of Fritz Scheel and the Midwinter Fair of twenty-four years ago. Those were presto agitato times for "Phil" Hastings.

FINE PROGRAM AT CALIFORNIA CLUB.

By **ABBIE GERRISH-JONES.**

The program of music at the California Club Tuesday, April 30th, was presented by Mrs. Marriner Campbell, which ensures always both artistic success and the enjoyment of those who attend. On this occasion Mrs. Campbell read by request, a paper which she had prepared for a previous occasion, on pioneer music in San Francisco, enhancing both value and enjoyment by the charming touch of personal reminiscence with which she imbued her reading. In speaking of prima donnas of early days she asked how many there were in the audience, if any, who had heard Jenny Lind and there were three or four who answered in the affirmative. The paper was concise and at the same time comprehensive in the ground covered in so short a time as was given to the reading, and Mrs. Campbell paid a pretty tribute to some of the old time musicians who are still living and working among us, showing the "young idea" how to play and sing and otherwise comport themselves as true and valued musicians.

The musical program following was performed by Mrs. Campbell's own girls, as she loves to call her pupils, and the entire number of musical offerings was charmingly given and were a just tribute paid each individual singer it would take more space than could be accorded to it. The voices all show their fine tutelage and there is very much promising material among the young singers, who sang as if they thoroughly enjoyed it, entering into the spirit of each song in a manner that contributed much to the "message" of the composer. Little Miss Kathlyn Woolf who has of late won so much commendation for the excellence of her flute playing, appeared in three numbers on this program in flute obligatos which were given with the ease and sympathy of execution one would accord a veteran in the art. Miss Woolf is a very gifted young lady and when her youth is remembered (she is but twelve years old), her achievements will seem the more remarkable.

The accompaniments were all played by Mrs. Paul Jarboe, who as always gave a delightful support to the singers in the delicacy and discrimination with which a widely varied program of vocal music was supported in the piano part. The program follows: Musical Reminiscences of the Pioneer Days of San Francisco by Mrs. Marriner-Campbell; Duets: (a) I Know a Bank (Horn), (b) The Blessing (Abbie Gerrish Jones), Mrs. Malcolm S. Morris, Mrs. John Finn, Jr., Flute Obligatos, Mrs. Abbie Gerrish Jones, Miss Kathlyn Woolf; Songs: (a) Blow, Blow Thou Winter Wind (Gerard Barton), (b) My Mother Bids Me Bind My Hair (Haydn), Miss Hazel Lorraine Horst; Song: Should He Upbraid (Bishop), Mrs. John Finn, Jr.; Aria: Ah! Rendimi (Rossi), Miss Nona Reid; Song: Orpheus and His Lute (Parker), Mrs. Malcolm S. Morris; Songs: (a) Oh for a Burst of Song (Allitsen), (b) All Through the Night, Old Welsh Melody, Mrs. Eva Salter Mosher; Arias: (a) Cujus Animam (Pergolesi), (b) Che faro cenza Euridice (Gluck), Mrs. Mary Anderson Johnson, At the piano—Mrs. Paul Jarboe; Duett: "Plaisir d'Amour" (Martini), Miss Hazel Lorraine Horst, Mrs. Eva Salter Mosher, Flute Obligato by Miss Kathlyn Woolf.

Subscribe for the Musical Review, \$2.00 per year in advance.

SAN FRANCISCO MUSICAL CLUB.

The San Francisco Musical Club held their regular fortnightly musicale on Thursday morning, May 2d, at the St. Francis Hotel, giving a most enjoyable program. The opening number was a Mozart Sonata (G major), played with a taste and delicacy of execution befitting the Mozartean style of music. The second piano part which was written by Grieg was played by Susanne Pasmore Brooks, and the original by Miss Eva Mary Walker. The Chinese Mother Goose Rhymes, set to music by Bainbridge Crist, were charmingly sung by Mrs. Herbert Marston Lee, with Mrs. Esther Marvin Pomeroy at the piano.

The Rubinstein Concerto, op. 96, No. 2, in three movements, for cello and piano was played by Miss Mary Sherwood, cellist, and Miss Beatrice Clifford, pianist. Miss Clifford is well known for the excellence of her work and Miss Sherwood though a young player has earned an enviable reputation as a cellist. The two performers were in fine form and the number received an enthusiastic encore. Mrs. Reginald McKay sang a group of four French songs with pleasing effect and had the support of Miss Wellendorf at the piano. The songs were descriptive for the most part and Mrs. McKay presented them in their native tongue with fine interpretation in the musical rendition.

Mrs. Peter J. Morck closed the program with a humorous set of piano pieces from the pen of Erich Korngold, giving the quaint little compositions an interpretation which brought out each set of pictures most graphically and enjoyably. Mrs. Richard Rees was to have contributed to this program but her patriotic spirit has been the cause of her overdoing and she has been taking an enforced rest as a consequence. Mrs. Rees expects a few days to restore her to the work she loves. Thursday's program follows: Mozart—Sonata, G major, Grieg—second piano, Eva Mary Walker, Susanne Pasmore Brooks; Bainbridge Crist—(Based on Chinese themes) Chinese Mother Goose Rhymes, Mrs. Herbert Marston Lee, Mrs. Esther Marvin Pomeroy at the piano; Rubinstein—Concerto op. 96, No. 2 (cello and piano), Miss Mary Sherwood, Miss Beatrice Clifford at the piano; Hahn—Mal, Debussy—Gren, Hahn—Paysage, Hahn—Fetes Galantes, Mrs. Reginald McKay, Miss Wellendorf at the piano; Erich Korngold—From Fairy Pictures—The Real Princess, The Brownies, The Brave Little Tailor, Mrs. Peter J. Morck; Miss Olive Hyde, Chairman of Program Committee.

MRS. DWIGHT L. CLARKE A HAPPY MOTHER.

Mrs. Dwight L. Clarke, of Bakersfield, formerly Miss Edna Wilcox of this city, and well known as one of California's most skillful vocalists and pianists, is the happy mother of an eight and one-half pound boy, who made his debut in Bakersfield on Thursday, April 25th. According to the Musical Review correspondent, this was the most important musical event that has ever occurred in Bakersfield, and no doubt Mrs. Clarke will agree with this statement. Our correspondent further states that the young musician's chest and diaphragmatic region seem to indicate a future de Gogorza o Amato, and his lusty lungs seem to justify the prediction. The youthful arrival is named Edmund Wilcox. Clarke and he sends all the readers of the Pacific Coast Musical Review his kindest regards. This paper, no doubt joined by its readers, extends to Mr. and Mrs. Clarke its heartiest congratulations and may their fondest hopes in their family soon be realized.

MME. BEM'S LOS ANGELES SUCCESS.

Mme. Engenia Argiewicz-Bem, the brilliant virtuosa appeared before the Friday Morning Club in Los Angeles, under the direction of Jessica Colbert, during the middle of April, and scored another brilliant artistic triumph, as has been the case every time she appears before the public here. The Los Angeles Times on April 13th, had this to say of the event:

After the announcement that the Friday Morning Club had already subscribed \$30,000 to the third Liberty Loan, and also the announcement of the nomination of officers they presented a delightful musical program in the violiniste, Mme. Eugenia Argiewicz-Bem, brought here by Jessica Colbert of San Francisco, who is responsible for the great opportunity offered us in the San Francisco Chamber Music Society, which won instantaneous success this week at Trinity Auditorium.

Mme. Bem played the first movement of a Mendelssohn concerto with a power and sureness that placed her among the musically initiated at once, and throughout her program she held her audience in enthusiastic response. The Sicilienne and Rigouidon, which Fritz Kreisler transcribed from Francaeur, was delightfully handled and with variety of tone and suggestion. The Ries Bourne, from the suite in G major, was a charming bit of work, and the Sarasate-Chopin Nocturne, Opus 1 had all the Chopin-esque flavor. Mme. Bem is intense and emotional, but plays with a musicianly manner and her style is fresh and invigorating.

The officers named thus far, for next term, are: President, Mrs. Lobinger; First vice-president, Mrs. O. Shepard Marum, and second, Mrs. Emma Reed; recording secretary, Mrs. Lewis Morton; corresponding secretary Mrs. William Francis Howard, and treasurer, Mrs. J. F. Sartori.

STELLA JELICA TO TOUR STATE.

Stella Jelica, local coloratura soprano, will make a concert tour of the principal cities of the southern part of the state next season. She will give a series of thirty-five recitals, ending her tour in Los Angeles, from where she may proceed to the middle western and eastern states for a tour of the larger music centers.

She will sing in Oakland, San Jose, Bakersfield, Fresno and other California cities in the coming tour. If possible, Jelica's concerts will be given with the assistance of Emilio Puyans, flutist, with the San Francisco Symphony Orchestra, with whom she has appeared in a number of recitals in the past year. If Puyans is no available—he is now in Cuba and may not return for some time—another flutist will supply his place.

Jelica was formerly soloist with John Philip Sousa's band, and has been heard in all the large Eastern cities in that capacity. She has been carrying on her studies during the past year, closing a long period of training with a coaching course with Frieda Hempel on her recent appearance here.

MATZENAUER "BOOSTS" WAR SAVINGS BOND

In the New York Evening Mail of April 4, there was published under the above heading an interview with Margaret Matzenauer, the celebrated Metropolitan Opera contralto, in which she stated her pro-American sentiments in no uncertain terms. "Mme. Matzenauer who has lived in the United States for seven years, says this paper, 'feels that she owes absolutely nothing to Austria or Germany. 'Why should I have any feeling for them when I made my money and my home here. Indeed, I am only too happy to do all I can for America and am ready to put my art at the service of any patriotic cause that needs it.' That Madame Matzenauer's patriotism is not confined to words only is proven by the fact that she devoted the entire proceeds of her recent New York and Boston recitals to such war causes as the Educational Fund of the War Savings Stamp Committee and the Fund for French Wounded. In addition she purchased \$10,000 worth of Liberty Bonds on the First Loan and a like amount on the Second."

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During Mr. Godowsky's visit he will accept, in addition to members of "Master" Classes, a few private pupils. Rates, etc., on application.

MME. MELBA GOES TO AUSTRALIA.

Mme. Nellie Melba, the distinguished coloratura diva, passed through San Francisco last Saturday en route from Santa Barbara to her home in Melbourne, Australia, via Vancouver. She will not return to the United States until about December.

FRED R. SHERMAN GOES EAST.

Frederick R. Sherman, vice-president of Sherman, Clay & Co., left San Francisco last Sunday for a business trip through the East, including attendance at the coming conventions in New York of both the National Piano Manufacturers and the Dealers Associations.

DETROIT GETS GABRILOWITSCH.

Ossip Gabrilowitsch, the young Russian pianist-conductor, has been chosen as leader of the Detroit Symphony Orchestra, at a salary, we are informed, of thirty thousand dollars a season, the largest amount ever paid a conductor in this country. Mr. Gabrilowitsch will be permitted, we are also informed, to give thirty piano recitals a season outside of his orchestral duties in Detroit. The coming of Gabrilowitsch to the Detroit Symphony Orchestra, which is to be enlarged up to a standard symphonic size, tells an eloquent story of marked musical advancement in the city that manufactures vast numbers of automobiles and other useful commodities. Detroit is the fourth city in the United States, according to the last census, which credited that bustling and beautiful city with a population of eight hundred thousand. Now, it appears that Musical Detroit is bent upon having a symphony orchestra second to none under a leader of distinction; accordingly they sent out a call to Ossip Gabrilowitsch, who accepted the flattering offer.

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JENKINS SCHOOL OF MUSIC CONCERT.

concert of original compositions was given on Saturday evening May 4th, by the Jenkins School of Music, the Young Women's Christian Association Auditorium, 15 Webster street, Oakland. The hall was crowded with an audience that followed every number with tense interest, and rewarded each effort with hearty applause. The program was given by students of the Jenkins Music School and included compositions by H. J. Stewart, Samuel Savannah, Cora W. Jenkins and Albert Elkus.

There were also compositions by a number of students including: Lavilla Cox, Alice Harris, Wilda Jackson, Col Cox, Helen Maek, Esther Baum, Phyllis Chamberlain (ten years old), Beatrice Colton (12½ years old), Cora Sharpe, Gertrude Baker, Ruth Collier. All of these works, particularly those of Beatrice Colton, proved that the young students had been taught excellently and that they did not only possess a fine idea as the theoretical part of proper harmony, but that they had quite a clever conception of melody and ability to interpret the ideas of the words of the songs or the lines of an instrumental composition.

The performers were: The Saturday Class of pupils, pianist, Miss Louise Greene, Mrs. Samuel Savannah, accompanied by Mrs. Maurice L. Kramer, Mrs. Verle Brand, accompanied by Miss Cora W. Jenkins, Miss Beatrice Meltzer, and the compositions of the students were interpreted by the young composers themselves. String Quartet by Beatrice Colton was interpreted by Ralph Brandt, first violin, Beatrice Colton, second violin, Ethel Dukes, cello, and Phyllis Harms, viola.

The last two numbers on the program consisted of a solo, Serenata by Mendelssohn, arranged and played by Dorothy Dukes, accompanied by Miss Margaret Webster, and chorus, Joan of Arc, arranged for wind and strings by Dorothy Dukes. The composition by H. J. Stewart, Spirit of the Evil Wind, was transcribed for woodwind and strings by Arthur Black. Mrs. Samuel Savannah played the two works by her husband Romance and Mazurka Caprice—most skillfully and with poetic instinct, bringing out the graceful beauty of the works. Mrs. Vernice Brand sang the "Brook" and "Autumn," by Savannah, and "Bye-Bye Land" and "Valentine," by Miss Jenkins, in excellent contralto voice and with depth of sentiment and fine enunciation. Miss Beatrice Meltzer played the two charming piano pieces by Albert Elkus—"Sketch" and "Fairy Tale"—with a fine technical skill and gratifying musicianly understanding. Mrs. Brand again distinguished herself on the program by singing a group of songs by student composers most effectively.

The cello playing by Miss Dukes was one of the beautiful artistic features of the program. The young student composers already mentioned, wrote six songs for chorus, four original piano pieces, a string quartet, a group of songs and some instrumental arrangements. Miss Chamberlain and Beatrice Colton interpreted their own works on the piano in a manner that proved them to be exceptionally clever and talented. The Jen-

kins Music School has every reason to feel proud of the results obtained on this occasion.

The concert was given for the benefit of the Armenian children and a collection taken for this worthy cause resulted in \$65.50 being added to this fund.

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PERCY A. R. DOW'S HOUR OF SONG.

The most recent of the series of Sunday afternoon Hours of Song, given by pupils of Percy A. R. Dow took place at the studio, 5622 Ocean Drive, Oakland, on Sunday afternoon April 28th. As usual Mr. Dow gave interesting explanatory chats about the songs rendered on this occasion. The event proved as usual most instructive and those in attendance derived both pleasure and important information from the program, which was as follows: Soloists, Mrs. Edith Pittock, Miss Ruth Harsha; Accompanist, Miss Vivian Edwards; Di ad Irone (Atlanta) (Handel), O Sleep (Semele) (Handel), Quel ruseletto (Paradies), Miss Harsha; Ritororal fra poco (Hasse), Passing by (Purcell), La Zingara (Donizetti), Mrs. Pittock; Jenne Fillette (Old French), Mignonne (Weberlin), Venez, Agreeable Printemps (Old French), Miss Harsha; Piano—Nocturne, Op. 19 (Tschalkowsky), Valse Caprice Op. 47, (Grodzki), Miss Edwards; La Zingarella (Campana), Stars with Golden Sandals (Franz), Garden Romance (Grant-Schaffer), Sweet o' the Year (Willeby), Mrs. Pittock; Land of Sky Blue Water (Cadman), Songs My Mother Taught (Dvorak), The Cuckoo (Lehmann), Miss Harsha; The Day is Gone (Lang), Ghosts (Lang), Vilanelle (Dell'Aqua), Mrs. Pittock.

SHELBYVILLE THE GREAT.

Shelbyville, Illinois, is credited with producing more celebrities, according to the population, than most cities of five thousand inhabitants. "Uncle Joe" Cannon first hailed from Shelbyville. Judge Anthony Thornton and Abraham Lincoln were both Circuit Riders as lawyers through that section, and the great Lincoln-Thornton debate took place in the old Shelbyville Court House. Charles L. Wagner, the Galli-Curci-John R. McCormack-Frances Alda-Rudolph Ganz impresario, and L. E. Behymer, the noted California and Great Southwest impresario, clerked at the news stand in the postoffice lobby at Shelbyville. Mr. Wagner, the other day, at the St. Francis Hotel in San Francisco, coyly acknowledged fifty years as his age. Now the question is, how old is Behymer? Both of these men have managed a whole lot of things musically since P. T. Barnum passed away.

Emma Abbott and Marie Litta both made early debuts in classic Shelbyville, and Jessie Bartlett Davis effected her debut there in Pinafore, when the Chicago Church Choir Pinafore Company was "trying it" on the Shelbyville canines. The "boy managers" officiated at those performances in the little Illinois town referred to in the preceding lines.

MUSIC AT ANGEL ISLAND.

Everyone who can offer anything in the way of entertainment seems to be both willing and eager to do something for the "Boys" in camp and barracks who are staking their all in the Great Cause.

Among the programs recently given at Angel Island was one that met with unstinted approval of the soldier lads, who entered so entirely into the spirit of the evening that some impromptu solo dancing was given in addition to the regular program,—dancing which, we are told, was well worthy of a professional in well paid vaudeville.

The program which contains some interesting features, was given as follows: Son of the Desert, Banjo Song, George Pettis (in charge Presidio Y. M. C. A.); Creole Love Song, War Song, Mrs. Stella Huston; Stories told by Captain William Leale; Songs: (a) Top o' the Mornin' Peggy, (b) Youth and Spring (Gerrish-Jones), Mrs. William Gerritt Orton, in encore; I Hear a Thrush at Eve (Cadman); Violin solos: Slumber Song (Schumann), Canto Amoroso (Mischa Elman), Dixie Ritchey; stories, Captain Leale; song, Mr. Grand.

WERREN RATH TO SING IN OPERA.

Reinold Werrenrath, the popular American concert baritone, who was heard on the Pacific Coast this Winter, has been engaged to sing leading roles next season with the Metropolitan Opera Company.



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ORPHEUM.

The Orpheum announces for next week one of the greatest shows in its history. Wilton Lackaye, the great dramatic actor, whose fame as a delineator of types is nation-wide, will make his first vaudeville appearance in this city next Sunday matinee, in a virile, tense playlet, entitled "The Ferret," by Hall McAllister. This announcement, doubtless, will be hailed with delight by theatre-goers who know of Mr. Lackaye's art, for it has been quite a while since he was last seen here. He is one of those rare historians who can truthfully say that he has mastered his art rather than that his art has mastered him. His greatest fame came to him in the nineties, when as Svengali, he set the whole country talking. Since then his work has been remarkably consistent, retaining, and at times surpassing, the high mark he set as the hypnotist. In "The Ferret" he has a vehicle that is in every way suited to his talents, a splendid medium for his debut in vaudeville.

By all odd the best dancing act that has ever come into being in a long while, is the one presented by Lester Sheehan and Pearl Regay. Both these young people have done excellent work with other associates and together they have assembled a program of dances that are decidedly original and perfectly executed. Mr. Sheehan, for the past two years, has been the principal support of Bessie Clayton in her various dance offerings and Miss Regay was the featured member of

"The Wanderer" comes to the Cort Theatre on Monday night, May 27th. It is said that William Elliott, F. Ray Comstock and Morris Gest, the producers of this tremendous, sumptuous Biblical drama, have in no way reduced it for the so-called "road," but that the original production and cast will be brought here. A king's ransom has been expended upon "The Wanderer," according to reports from those few cities where it has been shown, all with the view to intoxicate the senses through an appeal to the eye. In the second act, which is the palatial home in Jerusalem of Tisha, the courtesan, every artifice has been employed to intensify the extravagance and sensuality of the picture of a Bacchanalian revel in the days of Solomon. "The Wanderer" was staged under the personal direction of David Belasco. Many of the original cast will be seen here, as well as a large herd of sheep, goats, donkeys and dogs. The company includes such celebrities as Nance O'Neil, Florence Reed, James O'Neill, Chas. Dalton, Frederick Lewis, Olga Newton, Lionel Braham and others.

ALCAZAR.

Kolb and Dill have been romping merrily through the fun in "The High Cost of Loving" before capacity crowds in Chicago during the last winter, and now return in that brilliant musical farce for a brief season at the Alcazar, commencing

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the World Dancers." "You Know What I Mean" is the odd title Jim Toney and Ann Norman have given their amusement notions. The only thing definite in their performance is the fact that it is generally entertaining. The character part is devoted to laughter and the rest to song.

Claire Rochester, the phenomenal soprano-barytone, who scored a tremendous success on the occasion of her only engagement in this city some two years ago, will be heard in new songs. Miss Rochester is probably the most remarkable vocalist in vaudeville, for she sings baritone and soprano equally well. Her soprano voice has a range reaching to F above high C, and her barytone register equals David Bispham's.

Cole, Russell & Davis, genuine comedians, will present a new skit called "Yeggs," which does not claim much plot, as it is created for laughing purposes only and is thoroughly successful in its object. The Three Daring Sisters are appropriately named for they present a thrilling aerial act. Every second they occupy the stage is devoted to some hazardous feat. The remaining acts in this wonderful bill will be Grace De Mar in her successful feminine character studies and the sparkling musical comedy, "The Naughty Princess."

THE WANDERER AT THE CORT.

The largest dramatic organization which has been sent out of New York in years will be presented in this city when

ing Sunday night. The comedians broke all records at the Alcazar when last here with their big musical comedy production, and are quite likely to again hang up an astounding box office record, with this merriest of all farces.

The galaxy of beautiful girls, singers and dancers, who were such a pleasing feature of Kolb and Dill's production last year have been added to, during the stay of "The High Cost of Loving" in the east, so that San Francisco theatre goers will find many a new face among that merry group of clever artists. Dorothy Neville, a Chicago girl, a prima donna with a flute-like voice and rare beauty, is among the new faces among the girls.

Many of the favorites who were in the brilliant cast of the play will return, among these being Julia Blanc, May Cloy, Henry Shumer, Frank Darien, James Liddy, Sam A. Burton. There are a dozen farceurs in the cast, who help to make the pace of "The High Cost of Loving" a fast and merry one, for Kolb and Dill have always made it a point to surround themselves with the cleverest of fun makers.

Those who know of the immensely successful run of the piece in San Francisco last year will probably recall that "The High Cost of Loving" tells the amusing story of four men, all pals, all married men, who find themselves the amusing victims of a dancer, who mucks them of varying sums, under pretext of getting support for her only child.

Joseph George Jacobson, pianist, composer and writer, whose studio is at 1276 California Street, writes of the Baldwin Piano: San Francisco, Cal., October 10, 1917.

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A NOVEL BENEFIT.

Oliver Morosco gave a most novel benefit for the State Women's Relief at the Morosco, New York, last Sunday night, giving a considerable sum for this worthy organization. The affair was devoted to the first and only performance of an original revue entitled, "Gosh, We're All Friends," which Morosco had written especially for the occasion and in which utilized the services of practically every member of his "Lombardi, Ltd." and "So Long Letty" companies, including Leo Carillo, Charlotte Greenwood, Walter Catlett, Sydney Grant, May Day and other players well known here. The cast included Morosco, Franklin Greenwood, his general manager and many other members of his staff. The first act was laid in a reproduction of the Morosco offices, New York, in which Morosco played "himself," numerous actors and authors having important parts and the second act showed the Morosco Theatre during rehearsal, where performers were rehearsed to prove in various classes of ability to play roles, many of which were unsuited to him. "The Brat," is now at the Cort Theatre here, and "Lombardi, Ltd.," and "Stairs and Down," due at the Cort Theatre, together with other Morosco hits are cleverly travestied. The last act was devoted to a presentation of the second act of "So Long Letty" in blackface. According to report it was the most given benefit performance ever given publicly in a New York theatre.

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The following review of a recent concert given under the auspices of the San Jose Musical Club was published in the San Jose Mercury-Herald of April 21st, by Clarence Urmey, and will speak for itself:

The third concert in the series arranged by Charles T. Boots for the San Jose Musical Club was given last evening at the Unitarian Church. The first two concerts were given at the High School Auditorium, programs being rendered by Henri La Bonte and Mrs. Edward MacDowell. The prospectus of the club calls for two more concerts—live for the season. The program last evening was given by local talent and artists from away, two quartets, fourteen songs and four pianoforte selections, including four recall numbers, made up a long but intensely interesting program.

Not for a long time in San Jose has a soprano singer so pleased an audience as did Miss Iole Pastori last evening. Nods of delight and smiles of appreciation were bestowed on all of her work long before the time came to applaud. Miss Pastori's stage presence is extremely pleasing, her voice is of the velvety quality one is always longing to hear and her selections were particularly suited to her exquisite method and gracious personality. Ardit's "Il Bacio" was deliciously given, charming everyone with its delicate melody and gay variations. Miss Pastori's other selections were: "Ochi Turchini" (Denza), "La Follette" (S. C. Marchesi), "Chant Hindou" (Bemberg), "Un Doux Lien" (Delbruck), and "Tes Yeux" (Rabey). For recalls Miss Pastori gave Liddle's "In My Garden" and a particularly effective interpretation of Cowen's "Swallows." We all hope to hear this singer again soon and often.

Mrs. Elsie Cook Hughes gave four pianoforte solos that enchanted all lovers of well played music. Mrs. Cook's selections were Mendelssohn's "Rondo Capriccioso," Chopin's "Nocturne in E major," and "Ecosaisies," with one of Chopin's popular waltzes for recall. Mrs. Hughes made a lot of new friends in the local music world who will hope to see her name again on local programs.

Albert Rappaport, tenor, pleased mightily in his six numbers. "Why," (Kudrin), "Don Juan's Serenade," and "Sleepless Nights," by Tschalkowsky, "Canta per me," (Curtic), and "O, Paradiso" from Meyerbeer's opera "L'Africaine," gave great pleasure, and for recall there was given an interesting rendition of Gretchaninoff's "Hymn of Free Russia."

Mrs. Cowger, Miss Parmelee, Mr. Davies, and Mr. Argall, all well and favorably known in local musical circles, added to the program and American spirit of patriotism by the smooth and tuneful singing of "The Star Spangled Banner," "God Save the King," and "La Marseillaise." Austin Mosher was the accompanist for all the vocal numbers, playing some highly difficult music with exactness and helpful assistance. A better satisfied concert audience has seldom gathered in San Jose, unanimous expressions of delight and gratification being heard from all who were so fortunate as to be able to enjoy the charming program.

SINGS "THE MAGIC OF YOUR EYES."

Gage Christopher, the well known Southern California basso, has added, with fine success, to his repertoire, "The Magic of Your Eyes" by Arthur A. Penn, composer of "Carissima," "Yokohama Maid," (Operetta) etc., and published by M. Witmark & Sons. "The Magic of Your Eyes" is one of the current big song hits being sung all over the country by leading artists, who demand legitimate compositions. At a recent concert given by the choir of the First Methodist Episcopal Church at Long Beach, Cal., Gage Christopher, the musical director, included the already widely known and sung Arthur Penn creation among his solos, his fine bass voice doing full justice to "The Magic of Your Eyes," which made a fine impression upon the audience. Mr. Christopher is including this appealing song on all of his programs wherever he sings, with marked success. "Magic of Your Eyes" is one of the real high class popular vocal hits of the day.

YOUNG VIOLINIST TO GIVE PROGRAM.

Adele Marsh, a thirteen-year-old violinist, pupil of Nathan Ladsberger, will give a recital at the Douillet Conservatory of Music tomorrow (Sunday) afternoon, May 26th. The young violinist will be assisted by her sister, Mignon Marsh, pianist. The program will include: B flat major Sonata (Mozart), and works by Adamowsky, Rissland, Beethoven, Sarasate and Mylnarsky. The youthful artist is exceptionally talented and well trained. She has memorized all her works, even the Sonata, and plays with unexpected intelligence, that is unexpected in one so youthful and devoid of much practical experience. No doubt a large and representative audience will be in attendance.

MARIE WITHROW'S STUDIO LECTURE RECITAL.

Marie Withrow took for the subject of her last Studio Lecture-Recital, which was given on Saturday, May 4th, at her residence on Pine street, "Individuality in Singing." Miss Withrow is an interesting speaker, throwing out little side lights from the subject given in a manner that takes her listeners quite into her confidence and robs the affair of anything like formality and a wide experience enables her to talk with convincing earnestness.

The vocal illustrations were given by Mrs. Ruette Dunning, a young singer with a soprano voice of great promise, who has a temperament to carry out most adequately the thought conveyed in Miss Withrow's lecture. She gave an extensive variety of songs each of which was charmingly interpreted, in one instance taking without effort and with absolute clarity and sweetness the high D in alt. The program was interesting for its own sake as well as the manner of its interpretation and is given below:

La Partida (F. M. Alvarey), Lesson With a Fan (D'Hardelot), Perfect Year (Cycle—Alexander Matthews), L'Amour (dedicated to Miss Withrow by Teresa del Riego), Aubade a la Fiancee (Frank Lambert), To a Messenger (La Forge), Rossignol's Amoureux (Rameau), Twilight (Glen).

"PATIENCE" WELL PRODUCED.

Gilbert and Sullivan Opera Put on by The Players Club in San Francisco's Little Theatre—Capacity Attendances.

By HERBERT I. BENNETT.

For the past two weeks there have been given in San Francisco some excellent performances of the sparklingly humorous and musically enchanting Gilbert and Sullivan classic light opera "Patience." In these capacity attended presentations by The Players Club, in their cozy and artistic Little Theatre, at 3209 Clay street, San Francisco, legitimate light opera lovers again have had brought to their attention in unmistakable terms, just what solid gold value attaches to The Players Club, which not only is giving us carefully thought out and produced operatic gems from time to time, but also many new and interesting, as well as old dramatic successes. "Patience" entered upon its two weeks run on Monday evening, May 13th, and will end today with a matinee and evening performance. The production is under the personal direction of Reginald Travers, and Harry Wood Brown is musical director and pianist.

This is the alternating cast: Colonel Calverly, Rafael Brunetto; Major Murgatroyd, Sylvester Pearson; Lieut. the Duke of Dunstable, Arthur R. Keith and Lewis Russell; Reginald Bunthorne, a fleshy poet, Reginald Travers; Archibald Grosvenor, William S. Rainey; Mr. Bunthorne's Solicitor, Jack Howard; The Lady Angela, Marie B. Jones and Beatrice Bacigalupi; The Lady Saphir, Marian Fisher and Helen Wolff; The Lady Ella, Elise Golcher; The Lady Jane, Emilie J. Parent and Lillian Birmingham; Patience, Rudolphine Radel and Ellen Page Pressley; Aesthetic Dancers, Barbara Lucas and Margaret Marx. Chorus of Rapturous Maidens: Misses Alice Barkley, Barbara Grace Durkin, Elsie Grant, Eleanor Haly, Rose Kowalkonske, Dorothy Levy, Pearl Lubeck, Etta Lucas, Norma Osborn, Florence Phillips, Marion Richardson, Myrtle Silverman, Ruth Silverman, Elise Walling. Chorus of Officers of Dragoon Guards: Louis Donato, Joseph LeVierre, H. G. Preston, William Rencher, Tony Rogers, G. Rowbury, Oscar Williams, R. E. Wolfinger.

Space is too limited to admit of going into detail over the members of the cast, but suffice it to say that each and every one has acquitted himself and herself in a manner that has reflected fine credit upon The Players Club, Mr. Travers, Mr. Brown and those responsible for the success of the "Patience" season at the Little Theatre. The solos and ensembles were artistically carried out, the chorus work was good, the rapturous maidens were an attractive assemblage, the small orchestra rendered valiant service under Harry Wood Brown's direction, the stage business moved smoothly, the mise-en-scene and lighting elicited merited praise, the principals enunciated their lines so that the dull satire and naive humor of W. S. Gilbert were never lost to the happy auditors, and the chorus, too, made their words carry distinctly over the footlights. The intimacy of The Little Theatre makes it an ideal room to see and hear in. Miss Eulalie Andreas, a playwright and composer of light song hits, is the charming official hostess of The Players Club, and she is the right person in the right place.

"Patience" and other successes put on by The Players Club, are soon to have a six weeks season at the Bishop Playhouse in Oakland, and the amusement going public of that city has a series of real treats in store when those capable and delightful entertainers from San Francisco appear on the Bishop boards this summer. A regular professional orchestra will be used for the Oakland productions by The Players Club.

MUNICIPAL ORGAN RECITAL.

Mrs. Eugene S. Elkus will be the vocalist at the municipal organ recital at the Exposition Auditorium this Sunday evening. This dramatic soprano is well and favorably known in this, her native, city and her voice has often been heard at musical affairs of importance.

Organist Lemare's program is very inviting, ranging from Dvorak's "Humoresque," which he will play by request, to the "Entry of the Gods into Walhalla," from Wagner's "Das Rheingold." The Toccata in F major by Bach, will be the opening number, a wonderful sample of the art of canon-writing, where phrases answer one another and chatter deliciously between the selves. A new and interesting composition of his on which he will play for the first time here, is "Clair Lune," with harmonies as mystic and illusive as a constantly fluctuating appearances of the moon. Lemare's setting of this theme is said to be truly "atmospheric," and the composition will be listened with marked interest. The "Chant du Bonheur," a beautiful song without words for the organ, and an interesting improvisation on a theme sent up from an audience will complete the offerings for the evening. The recital will begin at exactly 8:15 o'clock and listed men are always welcome at the Municipal musical events.

RED CROSS BENEFIT CONCERT.

A chamber music concert for the benefit of the Red Cross Society will be given by Miss Ada Clement, Me Constance Alexandre, Hother Wismer, Lajos Fenster and Maurice Amsterdam to-morrow (Sunday) afternoon at three, at the Ada Clement Piano School, 35 Sacramento street, near Laurel. The splendid program to be presented on this occasion consists of the Brahms Piano Quartet, op. 26, Schumann's Quartet, op. 47 in 2 flat, and a group of French songs. Miss Alexandre is just returned from New York after several months absence and is now in excellent voice. The artists will play the quartets are: Miss Ada Clement, piano, Hother Wismer, viola, Lajos Fenster, viola, and Maurice Amsterdam, cello.

SUCCESS OF THE RED CROSS DRIVE.

Again San Francisco distinguished itself on account of the success of the Red Cross Drive, the allotment of a million dollars having been handsomely oversubscribed. The musical profession and music as an art did not a little to do with this success. At the Galli-Curci concert over \$15,000 was collected. Schumann-Henk sang for more than 10,000 people and another most collection was donated. Then there were a number of smaller events and musical people freely subscribed to the fund.

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Vol. XXXIV. No. 9

SAN FRANCISCO, SATURDAY, JUNE 1, 1918

Price 10 Cents

LOS ANGELES ENOS SYMPHONY SEASON

Camp Kearny Band Gives Concert—Gamut Club Hears Original Operetta—Galli-Curci Enthus Enthus Crowds

By ROBERT ALTER

Los Angeles, May 20, 1918.
The sixth and last Symphony concert of the Los Angeles Symphony Orchestra took place at Clune's Auditorium Friday afternoon, May 3rd, with the following program: Symphony No. 1 in E Flat (Rustic Wedding), Goldmark; The Swan of Tuonela (Sibelius), English solo by Emanuel Mancusi; Concerto No. 1 in B minor for Piano and Orchestra (Tschaiikowsky), Olga Steeb, Soloist; Rakoczy March (Berlioz). The "Rakoczy March" by Berlioz was eliminated owing to the fact that it had been classed as enemy music. The beautiful Goldmark (Rustic Wedding) Symphony was given a fair rendition, and was conducted without score. At times the ensemble, necessary in order to bring out the melodious themes, in the Symphony abounds, was lost. The "In the Garden," perhaps the best known part of the Symphony, played with musicianly understanding of the individual members of the orchestra, who seemed to get the true atmosphere for it. The "Swan of Tuonela" by Sibelius is a remarkable composition, but evidently was not really understood by the audience. The English solo by Emanuel Mancusi deserves special comment. Olga Steeb, the soloist for the afternoon, proved herself a pianist of the first rank, and carried her au-

thority over her encore numbers she accompanied herself on the piano with fine pianistic results. Her accompanist, Homer Samuels, gave exceptional support to this wonderful artist and in the numbers with flute obligato there was a perfect blend of voice and flute.

eral of her encore numbers she accompanied herself on the piano with fine pianistic results. Her accompanist, Homer Samuels, gave exceptional support to this wonderful artist and in the numbers with flute obligato there was a perfect blend of voice and flute.

SCHUMANN-HEINK GETS TREMENDOUS OVATION

The World's Greatest Emotional Singer Arouses Ten Thousand or More People to Frenzied Displays of Enthusiasm

By ALFRED METZGER

Mme. Ernestine Schumann-Heink, beyond a doubt the greatest emotional artist before the world today, packed the Civic Auditorium to capacity on Thursday evening, May 23rd, on the occasion of the Red Cross Mass Meeting. We must repeat the generous action in behalf of the Red Cross Society for which Mme. Schumann-Heink is receiving so much credit. She came here specially from New York, sang at the Civic Auditorium on Thursday evening, then left Friday to sing Saturday in Los Angeles, then left there to sing in New York on June 2d. Immediately after the New York appearance she will leave to sing in Palo Alto on Sunday afternoon, June 9th, at a Mammoth Patriotic Song Festival in the Stanford Stadium, assisted by a Military Chorus of 10,000 voices. This event is announced as the greatest open-air concert ever held in America. It will take

The Camp Kearny Band, composed of eighty picked musicians of the different bands, now stationed in San Diego, under direction of Edgar F. Stahl, bandmaster of the 160th regiment (the former 7th regiment of California), gave a concert at the Shrine Auditorium last week for the benefit of the entertainment fund of Camp Kearny. The affair was under the auspices of the "Uplifters" of the Los Angeles Athletic Club, and the money derived is to be a foundation of a fund to be used to defray expenses of artists who come to the camp for the purpose of entertaining the boys. This fund is under direct supervision of Major General Strong, Commander of Camp Kearny. Mr. Stahl, the director, has had years of experience with bands, and at this concert gave a wonderful interpretation of the different works performed. Keen interest in the 160th Regiment Band has been taken by the Mrs. General Wankowski and Anita Baldwin, and the individual members of the band are the recipients of many gifts from these patriotic ladies. The band was engaged to march in the Los Angeles Red Cross parade, which took place on Saturday the 18th. Over \$2,500 was taken in for tickets. A special feature at the concert was the singing of "Uncle Sam Has His Arm Around the World," composed by Homer Grunn and sung as no one else can sing the song by Mariska Aldrich, the great Metropolitan Opera star. Copies of the song were sold as high as \$25.00 each for the cause.

At the Gamut Club Auditorium was put on for the second time in this city the "Gypsy Bride," an original operetta. The music is by John David Beall, well known musician of this city, and singing teacher of rare ability, and the libretto by Lawrence C. Bartlett-Sims, revised by Harry D. Kerr. It is a Bohemian love story, the scenes of which are enacted in the hut of an Indian chief. Aileen, supposedly of noble birth, having been deserted in her infancy, is found by Maldovar and raised by him, and as she grows up he falls deeply in love with her. Later while traveling in the mountains she meets Prince Rudolph, both of them learn to love each other, but Rudolph fearing the wrath of Maldovar disguises himself as a friar before he dares to visit the camp. In this he enlists the aid of Countess of Hapsberg, declaring to Maldovar that they have lost their way in the mountains. Maldovar is deceived away into the mountains and Rudolph reveals his identity to Aileen, with promises of eternal devotions of one to the other. Maldovar returns suddenly to the camp and finds that the two are about to depart. Enraged he tries to stab Rudolph, but is prevented from so doing by Aileen, who declares that she loves Rudolph and him alone. The "Gypsy Bride" was originally written for quartet and was transcribed by the composer into this one-act operetta, and abounds with solos, duets and trios. The character of Maldovar was taken by Cyril Dwight-Edwards; Aileen, Mrs. John D. Beall; the Countess of Hapsberg by Claire McComas Robinson, and Rudolph by Rodolph Lozada.

Amelita Galli-Curci, who had been heralded by public and press as the new phenomenal coloratura soprano, stood the acid test of a very large audience at the Shrine Auditorium Tuesday evening, May 14th. No doubt that each individual present went there with the so-called "Missouri" attitude. She nevertheless met every expectation of the most critical listener, and even went far ahead of any expectation of the possibilities of the human voice. It was almost uncanny to hear this artist render the old coloratura compositions of Rossini and Meyerbeer, as was never before heard in this, the twentieth century. The comparison of Jenny Lind, the erstwhile coloratura favorite, could not be made by many of the younger generation who had never heard her. Therefore, Galli-Curci stands without comparison and unparalleled in the world today a true "Queen of Song." With her wonderful breath control, her perfect poise and almost without a sign of any exertion, she does the most difficult "vocal gymnastics" that can be imagined. The crescendos after a long pianissimo hold is a work of art. Having knowledge of her long breath control she at times holds out a trifle too long in places where a more determined ending would suffice. In the melodious numbers she portrayed her versatility in singing them with feeling and keen understanding. In sev-



MISS CONSTANCE ALEXANDRO

The Unusually Gifted Mezzo Soprano, who sang at the Clement School Red Cross Concert last Sunday (See page 3, col. 2)



ERNESTINE SCHUMANN-HEINK

World's Greatest Emotional Singer, who will sing at the Stanford Song Festival in Palo Alto, Sunday Afternoon, June 9 (See Col. 3 this page)

away with her. The orchestra gave an accompaniment which necessitated the soloist to give in to accompaniment, which must have been very trying. The soloist has a reputation of having a score or more on her finger tips, and can play any one of them at a moment's notice. There was a good sized audience in attendance.

The latest reports from the Symphony Board was to effect that there was only a deficit of \$4,000 this year against the \$15,000 deficit last year, due mainly to the expert managerial efforts of Mr. P. W. Schard.

The little operetta "Pierrette Among the Shepherds," with lyrics by Harold A. Clarke and music by Louis Brown Curtis, was presented by the Glee Clubs of the Polytechnic High School, at the High School Auditorium, on the evenings of the 25th and 26th of April. The piece was written especially for these performances, the solos, duets, quartets and Glee Club numbers written in a true musicianly style. Although it was a prologue and one-act, it lasted for nearly two and a half hours, and kept the interest of the audience throughout the entire performance, notwithstanding the fact that it was an amateur performance. The scenery, lighting and costumes of the play were done with an ingenuity and would rival any of the best productions to come to our city. The characters in the play were as follows: Camilla, later Pierrette, Arleen Gridley; Her

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Evening Prices, 10c, 25c, 50c, 75c. Matinee Prices, except Saturdays, Sundays and Holidays, 10c, 25c, 50c. Phone Douglas 70.

CLEMENT SCHOOL RED CROSS CONCERT

By Alired Metzger

One of the most refined and artistic musical events we have attended recently was the chamber music concert given for the benefit of the Red Cross at the Ada Clement Piano School, 3435 Sacramento street, on Sunday afternoon, May 26th. The event netted over \$150 for the Red Cross and the participants were: Constance Alexandre, mezzo soprano; Ada Clement, pianist; Lajos Fenster, violinist; Hother Wismer, violinist, and Maurice Amsterdam, cellist. The program was as follows: Quartet for piano, violin, viola and cello in A major op. 26 (Brahms); Ada Clement, Lajos Fenster, Hother Wismer, and Maurice Amsterdam; Songs: La Dame de Pique (Tschaiakowsky), Richard Coeur-de-Lion (Gretry), Extrase (Dupracy), Non sopiu from the Marriage of Figaro (Mozart), Constance Alexandre; Quartet for piano, violin, viola and cello in E flat op. 47 (Schumann).

The ensemble work of the four artists who played the chamber music compositions was excellent, and one would have thought they had been playing together for several years instead of having only a few rehearsals. Particularly notable was the splendid violin tone of Lajos Fenster, which rang out with ringing purity and penetration and yet was kept within the proper bounds to blend adequately with the other instruments. Miss Clement played the piano part with exquisite musicianship, meeting all technical and emotional requirements and overcoming the various difficulties in the quartets with gratifying assurance and ease of interpretation. Hother Wismer and Maurice Amsterdam proved to be worthy associates, adding their skill to the work of the other artists in a manner that emphasized the serious phase of this ensemble organization and caused those among the audience familiar with the works to heartily enjoy every moment of the program.

This was Constance Alexandre's first appearance since her return from New York, and although she already displayed fine artistry during her last appearance in this city there was marked progress displayed on this occasion. The voice in itself retains that warmth and vibrancy which has already gained so many admirers. Added to this now is a deep and impressive fervor that causes tears or thrills according to the pathetic or dramatic sentiment of the song the artist interprets. Miss Alexandre has acquired the ability to move her audience and display her temperament in no uncertain degree. Her enunciation is so concise that every syllable is understood without the least effort, and her breathing is absolutely correct and easy, never failing her in the middle of a phrase or refusing to hold out during sustained tones. In fact, Miss Alexandre is a vocalist to whom it is a pleasure to listen, and who already possesses the capability to arouse her audience to hearty and spontaneous enthusiasm.

The participants have every reason to feel proud of their success.

TINA LERNER'S TRIUMPHS IN VAUDEVILLE

Tina Lerner, the distinguished Russian pianist, scored exceptional triumphs at the Orpheum Theatres of San Francisco and Oakland during the past two weeks. Notwithstanding the mixed character of the audiences that frequent vaudeville performances—and by mixed audiences we do not mean to reflect on the people who go to vaudeville theatres, but merely to state that every phase of a community's population is represented there—we repeat notwithstanding the mixed character of these audiences Tina Lerner made an instantaneous favorable impression. Her dignity of bearing, her brilliant technical facility, her taste and judgment in her selections and her limpid tone—all combined to make her a favorite with all classes of people represented in her audience. She received a veritable ovation, and we know of no pianist who came before these audiences in a legitimate way who received such instantaneous recognition as Miss Lerner. That she really does not stoop to the gallery, but adds dignity to the vaudeville stage, will be recognized by anyone who looks upon this problem of great artists in the vaudeville field with unprejudiced eyes.

ALFRED METZGER.

MARINE BAND PLAYS IN OAKLAND

A concert in honor of the "Soldiers of Yesterday and the Soldiers of Today" was given by the United States Marine Band of Mare Island, Cal., at the Oakland Municipal Auditorium on Memorial Day, May 30th, at 4 p. m. under the auspices of the War Camp Community Service of Oakland, Berkeley and Alameda. The Marine Band of seventy musicians, under Bandmaster Sergeant Frank Walcott, played by special permission of Colonel Lincoln Karmaoy, Commanding Officer U. S. Marine Corps, Mare Island.

An admission charge of only ten cents was made for all seats in the big Oakland Auditorium, but members of the Grand Army of the Republic and all men in the uniform of the United States were admitted free, and a large and appreciative attendance was registered. The following program was rendered by the popular Marine Band, assisted by Miss Anita Heyman, vocalist, and Rudy Wiedoeft, saxophonist: March, "Simpler Fidelis" (Souza); Overture, The Barber of Seville (Rossini); The American Patrol (Meacham); Selected Songs, Miss Anita Heyman; Waltz, Danube Waves (Ivanovic); Selected Saxophone Solos, Rudy Wiedoeft; Selections from The Bohemian Girl (Balfé); March, The Stars and Stripes Forever (Souza); Star Spangled Banner.

Clare Geneva Kaye left on Tuesday for Los Angeles, where she will remain until fall. For the past year Mrs. Kaye has assisted E. Standard Thomas in the teaching of scientific singing in his studio in Berkeley. She expects to pursue her teaching in the south.

MINOR NOTES

BY HERBERT I. BENNETT

Salaries paid orchestral conductors in this country have attained to copious dimensions during recent years. When the Boston Symphony Orchestra announced several years ago that it had secured Dr. Karl Muck at a salary of twenty-eight thousand dollars a season, the price was generally deemed to be ample, the recently interned Dr. Muck holding during his career in Boston the largest salaried orchestral post in the world. We are now told that Ossip Gabrilowitsch is to receive a salary of thirty thousand dollars a season as conductor of the Detroit Symphony Orchestra, while the Boston Symphony Orchestra management is reported to have offered more than that to Arturo Toscanini, the baton wizard now in Italy and formerly with the Metropolitan Opera Company. Undoubtedly there is a scarcity of big leaders among Americans and their Allies at present who are available for important orchestral berths in this country, which is probably one of the elements entering into the expansive salary proposition. The best always comes high in everything, and there is no reason why geniuses of the baton should not command and receive remuneration commensurate with their ability. There are individual singers and instrumentalists, for instance, who are earning far more per season than the best paid symphony conductors and, too, without the myriad of details and responsibilities that belong to the work of the latter, who are not in the least overpaid when considered from that angle. A conductor of the first class is an artist of varied attainments, including a thorough knowledge of music in both its instrumental and vocal aspects, not to overlook history, composition and orchestration. Measuring the immense salaries and earning powers of some solo artists of today, as compared to those of symphony leaders, the latter are not overpaid. In the language of the Scriptures, "The laborer is worthy of his hire."

Under the heading, "Clarence Eddy Has Long Distance Record," the following interesting narrative was written by Ray C. B. Brown, musical editor and critic of the San Francisco Examiner, in which paper it recently appeared: "It is one of the paradoxes of life that concert performers are confirmed globe-trotters. The musician, because of his sensitive nervous organization and the incessant strain of continual practice, should be a sedentary person save for healthful exercise, surrounded by creature comforts in his hours of ease and free from the annoyances of travel. But the growth of fame brings with it the necessity for concert tours. It is the old story of Mahomet and the mountain—in this case, the mountain cannot come to Mahomet, if it would. Clarence Eddy, dean of American organists, who has just returned to San Francisco from one of his transcontinental tours, claims the record for long-distance jumps between concerts. In January of 1897 he came without stop from Paris to this city to dedicate the organ in St. Ignatius' church. 'But I have a rival claimant,' he smilingly remarked the other day when recalling the memorable trip. 'I was telling Leopold Godowsky not long ago about that journey, when he informed me that he once jumped from Berlin to Phoenix, Ariz., to fill a concert engagement. I haven't figured out the distance exactly, but I still claim the title—if only by the right of priority.'"

Ossip Gabrilowitsch, Arturo Toscanini, Sergie Rachmaninoff and Sir Henry Wood have been prominently mentioned by Eastern musical journals as possible successors to Dr. Karl Muck as conductor of the Boston Symphony Orchestra. Next!

Daniel Maquarre, principal flutist of the Philadelphia Orchestra, has resigned from that organization, having accepted the same position with the New York Symphony Orchestra as successor to George Barrère, who will devote his entire time to the Barrère Ensemble and other activities in which he is engaged. Another orchestral change of note has to do with the resignation of Concertmaster Richard Czerwony from the Minneapolis Symphony Orchestra. Mr. Czerwony has decided to settle in New York after nine years' association with the Minneapolitans.

The Musical Courier reports almost five thousand dollars net profit from the recent Cincinnati festival to be divided between the Y. M. C. A. and Red Cross war funds. The festival was conducted by Eugene Ysaye. One of the features of these concerts was the premiere of Edgar Stillman-Kelley's "The Pilgrim's Progress," of which Leonard Liebberg, Editor-in-Chief of the Musical Courier, has this to say, in part: "In 'The Pilgrim's Progress,' Edgar Stillman-Kelley has written one of the finest scores ever penned by an American composer. The music is modern in conception and treatment. The text, based on Bunyan's celebrated book, is by Elizabeth Hodgkinson. The work is in the form of a musical miracle play, and can be used either as an opera or an oratorio. It is dedicated to Mr. and Mrs. Charles Phelps Taft." Edgar Stillman-Kelley, by the way, at one time resided in San Francisco, and while here amongst us was the musical critic of the Examiner.

Walter Anthony, music and dramatic editor of the San Francisco Chronicle, came out with an illuminating article in that paper of Sunday, May 19th, dealing with the unusual things that Edward Benedict is accomplishing at the California Theatre in the way of adding to the realism of motion pictures by his adaptation of organ music to the scheme via the mammoth orchestral

PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEKFRED METZGER Editor and Publisher
HERBERT I. BENNETT Managing Editor and Business ManagerExecutive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 3434Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

L. XXXIV. SATURDAY, JUNE 1, 1918 No. 9

PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage: \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

AMERICAN FRIENDS OF MUSICIANS IN FRANCE

More than \$13,000 has been sent for the relief of war musicians in France by the American Friends of Musicians in France, of which Walter Damrosch is president. Since last December, when this society was founded, money has been sent regularly to Paris, where it is distributed by Blair Fairchild through local organizations to artists who have been made destitute by the war. Hundreds of cases of poverty-stricken musicians have been reported to the society and each case has received individual attention. A cable was received from Paris recently urging immediate help for the children who had sung in a church until it was bombarded by German long range guns. These children are being sent out of Paris to the country as fast as funds can be raised to get them away. A sad case recently reported is that of Mr. D—, the organist of the Cathedral of Reims, who is a refugee in Paris with his wife and young daughter. He was entirely without resources, without even a change of clothes, until his condition was relieved by a donation of 500 francs from the American Friends of Musicians in France. Opportunities for musicians in France to earn his livelihood by means of his profession are scant, for very few persons take music lessons, and there are very few concerts. Musicians in America are urged to help their needy fellow artists in France by securing membership in the Society of the American Friends of Musicians in France.

RETURN OF JEAN CRITICOS

It is very gratifying to the musical world to welcome the return of Jean Criticos, the eminent voice teacher of Paris and New York, who has returned to California this summer. Mr. Criticos spent last summer here and was so delighted with the climate, and the exceptional voices he found here that he made the trip across the continent in preference to accepting an offer to return the summer at an eastern musical colony.

Mr. Criticos is established at 614 Magnolia avenue, Mount, where he has begun his teaching in a residence-studio. Several of his New York pupils are to continue their studies here, as they prefer to make the trip, rather than to have an interruption; and at the same time to verify the reports of Mr. Criticos on the wonders of California.

PAULIST CHORISTERS HEARTILY RECEIVED

Grand Choir of Chicago Attracts Over Four Thousand People to Civic Auditorium and Makes Excellent Impression

Over four thousand people attended the first of two concerts of the Paulist Choristers of Chicago, under the direction of Father Wm. J. Finn, and under the local management of Frank W. Healy. The organization is composed of youthful voices, some of the singers possessing unusually ringing and flexible boy sopranos and others exhibiting more maturity of timbre and musical understanding. But the entire chorus is well worth listening both by laymen and musicians, for its ensemble work is simply exquisite. The tone balance is solid and well, and the individual work of the singers is decidedly superior to most work of this kind that is heard during the course of a concert season.

Father William J. Finn, the director of the Paulist Choristers, is principally responsible for the musical success of the organization as a whole and the soloists individually, for he has trained them in accordance with the highest musical principles. The concert represents such a complete event that it is really out of place to review the same in detail. The great ovations that greeted the performers at the conclusion of every number, and the rapt attention with which the big audience listened to the entire program is sufficient evidence for the fact that the Paulist Choristers fill a certain niche in the musical life of the country, and we are sure that anyone who has attended the concerts on Sunday afternoon and Thursday evening has had no regret.

instrument played by him in San Francisco's beautiful "movie" temple at Fourth and Market streets. Mr. Anthony's article is most interesting, instructive, and reveals Mr. Benedict in the light of no mean genius.

LILLIAN SWAEY'S VIOLIN RECITAL

Youthful Artist Enthusies Large Audience in the Italian Room of the St. Francis Hotel With Her Skill and Talent

The violin recital given by Lillian Swaey in the Italian Room of the St. Francis Hotel on Wednesday evening, May 22d, proved to be a brilliant success. A large audience had assembled to delight in the splendid work of this gifted young musician, and Giulio Minetti, her teacher, has every reason to feel proud with the result achieved on this occasion. The young violinist played Beethoven's piano and violin Sonata, with Gynla Ormay, Kreisler's Liebesleid, Bach's G string aria, Schubert's the Bee and the Seventh Concerto in G major op. 76 by De Beriot.

Some of the principal features of this young violinist's skill may be enumerated in a natural adaptability that manifests itself in an easy and confident bearing, a technique of remarkable smoothness and purity, an unusually intelligent mode of correct and traditional interpretations and a dignified mode of bowing and deportment. At times one could hardly believe that this young girl was interpreting serious classics, for the phrasing was surely that of a matured person. It is not our intention to maintain that Miss Swaey is already an absolutely finished musician, for no one is really ever finished with progressing or studying. But she is most assuredly a player far in advance of her years and experience and both herself and her teacher are entitled to hearty congratulation for this brilliant success.

Then this young musician possesses a tone of unusual compass and flexibility. In the main she plays satisfactorily in pitch, and her technical execution is at times truly astounding. This was particularly true of her limp runs in Schubert's The Bee and the vigorous double stopping in the finale of the De Beriot Concerto. Her reading of Beethoven was also sane and musicianly. We can not but declare that, with continued studies in the same direction, this young violinist will surely be heard from in no uncertain terms.

Gynla Ormay accompanied with that sound musician-ship and that confidence inspiring assurance which stamps the genuine musician and born artist. It is always a great delight to listen to Mr. Ormay play. A special feature not included on the regular program was the appearance of Lillian Swaey's younger sister Dorothy, who played the accompaniment to some encores and also a piano solo. In appearance only a tiny youngster, this clever little girl gave evidence of advanced pianistic knowledge. Her little fingers raced across the ivories, and she secured quite a little artistic effect from her interpretations. She is a pupil of Theodore Vogt, who takes great pride in her, and justly so.

A. M.

PARIS SYMPHONY ORCHESTRA TO VISIT U. S.

Under the auspices of the French Government, the Symphony Orchestra of the "Société des Concerts du Conservatoire," the French national institution, more briefly and generally referred to as the Paris Symphony Orchestra, and one of the oldest and most famous institutions of its kind in the world, is to visit the United States during the coming autumn for a concert tour of the leading cities.

This arrangement is part of the extensive co-operation between the French High Commission and the United States Government for the increase and advancement of the "entente cordiale" between the two republics. The bringing of this most prized orchestral possession of France to America was suggested some months ago by the French Association for Musical Art in New York, which will supervise the tour. The executive committee includes Frederick G. Bourne, James Byrne, Andre de Coppet, Henry P. Davidson, Henry C. Frick, Robert Goelet, Augustus D. Juillard, Otto H. Kahn, Clarence H. Mackay, John D. Rockefeller Jr., Charles H. Sabin, William K. Vanderbilt, Henry Walters and George W. Wickersham. Mr. Kahn recently arrived in Paris to complete arrangements and has cabled his colleagues that the orchestral society will arrive in New York in time for its first reception and concert at the Metropolitan Opera House early in October.

As the eighty-six members of the Paris Symphony are professors in the National Conservatory in Paris, this, their first trip abroad must be limited, and consequently no more than fifty concerts will be given from the time of their arrival in America, about October 1st, to their return to France, January 1st. The committee is arranging with Chambers of Commerce in the important cities from coast to coast for their co-operation, and report enthusiastic responses from all parts of the country. The financial profits derived from the tour are to be donated to war reliefs.

OLYMPIC CLUB'S RED CROSS CONCERT

Not less than thirteen prominent artists of this city took part in a concert given for the purpose of initiating a drive for the Red Cross Fund by the Olympic Club of this city on Tuesday evening, May 21st. These artists were: Mme. Johanna Kristoffy, prima donna soprano; Miss Clementine Curry, classic interpretative dancing; Mrs. Clarence Eddy, contralto; Clarence Eddy, accompanist; James R. Gallet, harp; George Stewart McManus, pianist; Benjamin Moore, accompanist; M. M. J. Myers, accompanist; Herbert Riley, violoncello; William Kidd Nelson, tenor; George Sterling, poet and reader; Antoine de Vally, tenor, and Hother Wismer, violinist. The event was given under the direction of Herbert Riley.

The program was as follows: (a) Mazurka, (b) Nocturne, (c) Polonaise (Chopin), George Stewart McManus; (a) Lunt del Caro Bene (Secchi), (b) Evening Song (Gilberte), (c) Invidius (Gounod-Huhn), Mrs. Clarence Eddy, (Clarence Eddy at the piano); The Swan (Saint-Saens), Miss Clementine Curry, interpretative dancing, with accompaniment of violoncello solo by Herbert Riley, and harp by James R. Gallet; Entrance Aria from Mme. Butterfly (Puccini), Mme. Johanna Kristoffy; Vito, Spanish Dance (Popper), Herbert Riley, M. M. J. Myers at the piano; (a) Pensee d'automne (Massenet), (b) Elegie (Massenet), with violoncello obligato, Antoine de Vally, Benjamin Moore at the piano; Orientale (Cui), Miss Clementine Curry, interpretative dancing, M. M. J. Myers at the piano; Herbert Riley, violoncello solo; Ballade and Polonaise (Vieuxtemps), Hother Wismer, M. M. J. Myers at the piano; Poem—The Binding of the Beast (George Sterling), George Sterling; Patriotic Songs—William Kidd Nelson, Benjamin Moore at the piano; The Star Spangled Banner.

PIERRE DOUILLET IN RECITAL

Pierre Douillet, the well known pianist and Deane of the Douillet Conservatory of Music of this city, appeared in a piano recital in Potluma at the Woma Club House on Tuesday evening, May 14th, and scored a genuine artistic triumph. Mr. Douillet is one of the most musicianly and intelligent artists who appear in public in the West and his success is always assured wherever he appears. The following program was interpreted with that scholarship and emotional coloring which is making Mr. Douillet's recitals such enjoyable events: Minuet (Bizet), Barcarolle (Debussy), Jard Sous la Pluie (Gardens in Shower), (Debussy), Muzura in D (Chopin), Nocturne F Minor (Chopin), Valse Blanche A Flat (Chopin), Pierre Douillet; Mighty Lala Rose (Nevin), (Violin Obligato, Mr. Harrington), V. o' the Wisp (Spross), Oft Have I Seen (Bell Acqui Miss Houx; Moreaux Lyriques (Douillet), Pensee agitive, Spinning song, Valse Caprice, Fontain, Gavotte; Fantique; Rhapsodie Hongroise No. 2 (Liszt), Pierre Douillet.

Mr. Douillet was effectively and ably assisted by Mrs. Noyda Houx, soprano; E. L. Lippett, accompanist, and R. Harrington, violinist.

CHARLES COOPER'S NEW YORK TRIUMPH

The other day we met Lawrence Strauss, the well known tenor and teacher, who recently returned from New York, and he told of the brilliant triumphs achieved by Charles Cooper in the East. Mr. Cooper is a San Francisco pianist who studied with Oscar Wi, and who has become an American virtuoso of distinction. We have before us a number of press comments that scintillate with enthusiasm and approval, and from the same it is apparent that Mr. Cooper is greatly in demand and impresses his critics with his attractive style, his poetic expression, his smooth technique, and his dignified and dramatic performance of the more representative classics. He should be heard on the Pacific Coast as soon as possible.

"PICARDY" THEME BEAUTIFUL OF SONG

Roses are shining in Picardy,
In the hush of the silver dew,
Roses are flowing in Picardy,
But there's never a rose like you!

"War" and "Picardy" are two words that grip our souls these days, and in connection with this it is a remarkable coincidence that Haydn Wood, the well known and successful English song writer, should have given the world one of his best efforts and named it "Roses of Picardy" at the psychological moment when the greatest conflict of all time was being prepared, but the scene of action was as yet uncertain.

It is a historic fact that in all great wars, music has been an integral part of that spirit of heroism and sacrifice which is so markedly exemplified in the present crisis, and the deeds of valor being achieved by our Allies on the plains of Picardy against almost overwhelming odds have been, in no small measure, inspired by the spirit of music in the hearts of our brave soldiers and the watchers at home during the darkest moments.

The pleasing melody and beautiful sentiment "Roses of Picardy" make it most acceptable as reflecting the spirit of the Allies at this particular time, which is auspicious for singers to use this appealing song that is published by Chappell & Co., Ltd., of London, New York, Toronto, Melbourne.

ALBERTA LIVERNASH-HYDE MOVES STUDIO

Mrs. Alberta Livernash-Hyde has moved her studio 815 Grove street recently. She has appeared with much success at a number of public and private musical functions of importance and has scored a series of artistic successes of which she may justly feel proud. Among these events must be included a concert of her own at the Italian Room of the St. Francis Hotel which stamped her as a pianist of the first rank. She also has a large class of pupils who are trained in a serious and musicianly manner, and who occasionally appear in private recitals with much success.

ADELE MARSH IN VIOLIN RECITAL

Adele Marsh, a 12½ years old violin pupil of Nat Landsberger's, gave a violin recital at the Douillet Conservatory of Music, 1721 Jackson street, on Sunday afternoon, May 26th. The program was as follows: Sonata (Mozart), (a) Liebesleid (Kreisler), (b) Mouvement Valse (Adamowski), (c) Souvenir (Irdia); (a) Valse Caprice (Rissland), (b) Spanish Dance, Malaga (Sarasate); (a) Minuet (Beethoven), (b) Polonaise (Mylharski).

This youthful musician acquitted herself most creditably of a task that is even responsible for a mature artist. Her expression was delightful and her technique quite smooth and fluent. She made an excellent impression on her delighted audience that filled the spacious quarters of the Douillet Conservatory of Music, and her hearty and spontaneous applause that rewarded her playing must have been a source of sincere pride to pupil and teacher.

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During Mr. Godowsky's visit he will accept, in addition to members of "Master" Classes, a few private pupils. Rates, etc., on application.

To comment in detail upon every artist's contribution would require far more space than we are able to bestow upon this event. Suffice it to say that every participant contributed her or his share with fine spirit and gratifying artistic skill. The artists represented in this splendid array of representative talent are so well known that their individual efforts need no further exploitation at this particular time, especially as the event was one arranged for a worthy cause to which our artists are ever lending their unselfish services. Among those not so well known to our musical public is Miss Clementine Curry, a charming and graceful young dancer of the classic or impressionistic school, whose art is unusually illuminating and realistic in its portrayal of fine sentiments. George Sterling is a leading Bohemian Club member and one of the most distinguished literati of the West. His poem, The Binding of the Beast, is a magnificent dramatic condemnation of the German war party. William Kidd Nelson is an interpreter of patriotic and popular songs, who invests his work with a rhythmic fervor that is commonly known as "pep."

All the members of the musical profession acquitted themselves with that artistry of execution and that dignified repose of the experienced musician which characterizes their work on every occasion.

MRS. EUGENE ELKUS AT CIVIC AUDITORIUM

Mrs. Eugene Elkus, the exquisite soprano soloist, sang at the Civic Auditorium on Sunday evening, May 26th as soloist at the Municipal Organ recital. Her fine, resonant and flexible voice rang out splendidly and was heard in every part of the huge auditorium. She sang with that depth of artistic intelligence which is so much admired in her and her enunciation was such as to be clearly appreciated everywhere in the hall. She scored a genuine triumph and is justified in being proud of her success. Mrs. Elkus has been studying with Giacomo Minkowsky, about whose pedagogical ability she is most enthusiastic.

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ALICE GENTLE HERE FOR A DAY

Alice Gentle, the distinguished mezzo soprano, who has been added to the Metropolitan Opera House forces, is in San Francisco for a few hours last week. She is a visitor at the Pacific Coast Musical Review office, having arrived from Seattle on her way to Pittsburgh, where she will appear in a five weeks' opera engagement under the direction of Josiah Zuro. The same company will include such artists as Maggie Teyte and Florence Easton. Miss Gentle will make her debut in opera there. In Seattle Miss Gentle appeared with the Seattle Symphony Orchestra as soloist and her success was so pronounced that we shall be pleased to quote some of the criticisms next week. Miss Gentle told us that her non-appearance at the Metropolitan Opera House was due to severe case of diphtheria, which she contracted upon her return from Cuba where she appeared in a brilliant season of opera at Havana under the direction of Giorgio Polacco and the management of the famous impresario Signor Bracale. She will appear in opera at the Metropolitan next season, and in concert under the management of Messrs. Engel & Jones of New York.

WILLIAM DALLAM ARMES VERY SICK

William Dallam Armes, chairman of the music and dramatic committee of the University of California, has been very sick during the last three weeks, and a protracted stay at a private sanitarium in Oakland was necessary. His numerous friends will be pleased to hear that he is now entirely out of danger and will leave the country until he is completely recovered. Professor Armes is doing a great deal for music in this city, the Sunday Half Hours at the Greek Theatre being directly under his supervision. The Pacific Coast Musical Review wishes him a speedy recovery.

MS. ESTELLE DREYFUS GIVES FINE PROGRAM

Mrs. Estelle Heartt Dreyfus, the delightful and exceedingly artistic contralto soloist, sang for the Valley Club of Los Angeles on Saturday evening, May 1st. She was ably assisted by Miss Grace Andrews, pianist. The following exceptionally interesting program was effectively presented: Ballads—Old Cheshire Tune (English), (Traditional); How Gently, Sweet Afton (Scotch), (Traditional); Old Londerry Tune (Irish), (Traditional); The Star of the Desert (Rogers); April (Italian), (Tosti); O Let Me Speak to Thee (French), (Holmes); Spanish Folk Songs—Dodo (Cradle Song), (Sturgis); La Nana (Cradle Song), (Colaco); The Gypsy (Gypsy Song), (Sturgis); O Tell Me, Mr. Silversmith (Weaver's Song), (Sturgis); Under Gothic Arches (Serenade), (Hague); Habanera (Dance Song), (Romeo); Songs of the West—Homeland Mine (Gretchenhoff); To the Mountains (Korby); O Red is the English Rose (Forsyth); All Together and Over the Top (Heartt-Dreyfus).

AMERICAN COMPOSERS

Under the above heading, The Christian Science Monitor of Boston publishes the following article which is of interest to musicians: "The publicity manager of the Boston Symphony Orchestra has compiled a list of

Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

Published in all the keys by
LEO FEIST, Inc., New York

works by composers of the United States who have been represented on the programs of the organization in the past fifteen years. The list shows that no less than three American compositions have been played each season at the regular Boston concerts, and that one year nine were played. The writers comprise Ballantine, Beach, Brockway, Carpenter, Chadwick, Clapp, Converse, Curry, Davison, Foote, Gilbert, Hadley, Hill, Hopekirk, Huss, Kelley, Kaun, Loëflier, MacDowell, Paine, Parker, Schelling, Stock, Strube and van der Stucken. The works in the list include overtures, suites, variations, symphonic poems, symphonies, concertos and pieces in minor forms. Certain of the composers have been represented many times at the concerts. Take, for example, Chadwick, whose name appears eleven times; and Converse, whose name appears nine times."

A VERY BIG SONG HIT

"The Radiance In Your Eyes," by Ivor Novello, composer of "Keep the Home Fires Burning Till the Boys Come Home," "Dream Boat," etc., has come into quick popularity, and the reason is not hard to find, as this is a song that carries a ready appeal to audiences and singers alike, being of a high class popular order and

well built musically. Sherman, Clay & Co. report a strong demand for "The Radiance in Your Eyes," the San Francisco headquarters of this house having filled, among others, a good sized order from Australia for this song during the past week. Leo Feist, Inc., of New York, are the publishers of the popular Novello ballad hit.

BENEFIT FOR OAKLAND DEFENDERS CLUB

A concert for the benefit of the Oakland Defenders Club will be given by the Wednesday Morning Choral of Oakland, of which Mrs. Newton Koser is the president, under the direction of Paul Steindorff on Monday evening, June 3d, at the Oakland Auditorium Opera House. Some of the most distinguished artists now residing here will be on the program, and they will include such familiar names as Mme. Jeanne Jomelli, Sigmund Beel and Stanislas Bem.

CECIL COWLES SUCCESSFUL IN NEW YORK

Cecil Cowles, so well known in San Francisco both because of her pianistic skill and her talent as composer, is quite successful in New York, where she has been residing for some time. The Pacific Coast Musical Review is informed that she is studying the "Sandow" method with Madame Conrad, a pupil of Leschetitzky, and is coaching with Sigmund Stojowski in preparation for her debut in New York. She is also attending the Von Ende School of Music. Miss Cowles, notwithstanding her studies, has not given up composing and is now busy writing some very pretty songs. She has finished a suite for piano, each number of which illustrates a certain national characteristic.

IDA HJERLEID SHELLEY RECITAL

We take the following interesting item from the Sacramento Union of April 21: The fourth of the series of "forty-minute recitals" by pupils of Miss Ida Hjerleid-Shelley was given by Miss Verna Fern on Thursday evening. All the solos were played from memory and the talented young pianist received many congratulations from the guests. The next recital at the studio will be a recital given by seven boys, no girl students at all taking part in the program. On May 13th Miss La Verne Waters will give a piano recital in Melody Lodge. She will be assisted by Miss Emily Rulison, violinist, and Miss Ida Hjerleid-Shelley, pianist.

The annual recital at the Tuesday clubhouse is scheduled for Monday evening, June 24. Miss Fern was heard Thursday evening in the following program: Sonata F major, 1st movement (Mozart); second piano part by Grieg; Etude No. 3 C major (Clementini); Andante and Rondo Capriccioso Op. 14 (Mendelssohn); Valse E minor (Chopin); Sous Bois (Staub); Dance of the Dryads (MacDowell); Wedding Day in Troidhaugen (Grieg).



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ORGAN TALKS

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Organist at the California Theatre

Advent of the Church Organ into the
Motion Picture Theatre

No. 1

In recent years a permanent partnership has been formed between the motion picture theatre and the organ. Why and how the "King of Instruments" wandered so far from its original habitat, the church, I will try to explain in a few short talks to the readers of the Pacific Coast Musical Review.

As the photodrama is of its very nature a silent performance, the pioneer exhibitors soon found that something had to be done to enliven the deadly silence which prevailed during the showing of the pictures. Pianos, either automatic or played by a "piano player," were the first instruments commanded to drown out the noise of the picture machine grinding out the film, the squalling of babies and the tramp of feet on the hard board floors.

The better class of theatres ran several acts of vaudeville with the pictures requiring the addition of a drummer to the "orchestra." "Piano and drums," as the combination was known, really made an attempt to follow the pictures. The drummer's duty was to imitate as near as possible the various noises suggested by the action on the screen. Usually he was over-enthusiastic and drove the auditors wild by the slamming of doors, the galloping of horses (often miles in the distance), and worse of all by the "swish-swish" of the water imitation.

The stillest mill-pond swished madly in

the drummer's imagination, and I verily believe that the appearance of a man suffering from water-on-the-knee would have brought forth a bevy of swish-swishes.

Of course this combination was atrocious musically, so far-seeing managers added a violin and other instruments until a real orchestra supplied music for the film dramas. Perfection was still far away, however, for it must be remembered that the picture orchestra was not the efficient institution it is today. There was no movie literature, and the men simply played an overture or a selection for the first part of the picture, leaving the last part to the tender mercies of the pianist. This worthy usually faked some music generally in waltz time, dominated constantly by the thought that had his selection of an instrument been fiddle or clarinet he would be downstairs smoking a cigarette instead of alone in the pit.

Thus the demand arose for an instrument having the variety of tone color of an orchestra and yet which would play without pauses between numbers and cue the picture.

Managers turned to the church organ for relief and in the last six years thousands have been installed in theatres all over the country.

(In my next talk I will trace the development of the modern orchestral theatre organ.)

ORPHEUM

The Orpheum list of attractions for next week has a most inviting appearance. Sallie Fisher, the famous musical comedy star, will appear in "The Choir Rehearsal," the authoress of which is Clare Kummer, who also wrote "Good Gracious Annabelle" and "A Successful Calamity." Miss Fisher's first decided hit was made in Sergeant Brue with Frank Daniels. Since then she has continued to increase her popularity until she has attained the reward of stardom. "The Choir Rehearsal" is the story of New England's consciousness and prudery. It is written in that sparkling manner which characterizes all Miss Kummer's efforts. Miss Fisher will have the support of an excellent company.

Kathleen Clifford is today one of the big stars of filmland, but, before the pictures claimed her she was widely known, especially in vaudeville and particularly in London and on the European continent both in vaudeville and in the big pantomimes and revues. She has a series of individual numbers all her own and is especially clever in making up as a smart boy in evening dress.

When Secretary of War Baker was in France he visited the front line trenches and referred to that barren stretch between the Allies and enemy trenches, commonly known as "No Man's Land," as "The Frontier of Freedom." Captain L. E. Ransom, U. S. R., and Sergeant Major Jack Anderson, M. C., of the Princess Pat Regiment, have conceived and executed the idea of bringing "The Frontier of Freedom" to vaudeville. A playlet dealing with life in the first line trenches would be interesting under any circumstances, but presented and played by two men who have only just come from the trenches, it is many times more so. Sergeant Major Jack Anderson is one of the few original members of the Princess Pat Regiment alive to tell of their exploits and his physical condition is that such at present he cannot bear arms with his fellows overseas. Captain Ransom returned from France on March 21st this year. "The Frontier of Freedom" shows an exact replica of a bit of trench and dramatically it is an appeal to patriotism and for recruits.

Julie Ring, a dramatic star of ability and popularity, and the sister of the famous musical comedy star, Blanche Ring, will appear in an undomesticated comedy by Blair Treynor and Harry Jenkins, entitled "Divorced." Harry Van Fossen, the favorite black face comedian, will return for one week only. The remaining acts on this splendid bill will be Claire Rochester, the phenomenal soprano-baronette, in new numbers; Jim Toney and Ann Norman in their amusing skit "You Know What I Mean," and that perfect

American actor, Wilton Lackage, in Hall McAllister's successful play, "The Ferret."

KOLB & DILL AT ALCAZAR

Sunday night begins the second big week of Kolb and Dill at the Alcazar and these "Dialecticians" have gathered about them a talented company in that travesty of human folly, "The High Cost of Loving." Pertty faces of a rare chorus peep over the footlights, and the clear notes of some really artistic singers delight the audience further, while Miss May Cloy's solo dance is a whirl of "The Great White Way" itself. But the great thing in the show is the work of the comedians, Kolb and Dill, whose reputation as fun-makers is more than sustained by this attraction. Through the maze of misunderstandings, all glittering in this light of laughter, they trip and stumble and stagger to a final conclusion. The complications brought on by the work of a mischievous young attorney form a fit plot through which Kolb and Dill can wander fittingly, followed by the delighted audience. Julia Blanc, Henry Shumer, Frank Darien, James Liddy and Sam A. Burton are responsible for most of the production outside of the two leading comedians. Messrs. Kolb and Dill have worked faithfully in making this farce the glittering success that it is. In addition, Kolb and Dill carry their own jazz orchestra and give a varied program of dashing music, featuring Charles Seiger, whose work as trap drummer and performer on a dozen other musical instruments is popular with the Alcazar audiences.

THE LORING CLUB

The programme announced for the third concert of the forty-first season of the Loring Club, on Tuesday evening, June 4th, at Scottish Rite Auditorium, includes a number of important and attractive compositions for men's voices, some of which will on this occasion be heard for the first time in San Francisco.

The patriotic sentiment of our times will be expressed in Coleridge Taylor's "The Force of the Viking" for chorus of men's voices with strings and piano, and Dorothy Fyfe's "For Thee Dear Land" for solo tenor and chorus of men's voices with accompaniment of strings and piano in which the soloist will be Charles F. Enlotti, who will also sing the solo part in Kremser's "Night Greeting" for similar combination and will further be heard in two solo groups, one of songs by Scarlatti, Pessard and Massenet and the other of songs of the three American composers, Edward MacDowell, Henry Hadley and Edwin Schneider.

A Spanish serenade by Bizet for chorus of men's voices with strings and piano,

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folk songs a cappella, are the newest to the Loring Club program, Wallace A. Sabin's "The Long Road," which had so effective a first performance at the last concert, is now repeated by test.

These, with several other strong compositions, make a notable programme, in accompaniments to which the club have the assistance of strings with Goldwasser, the Russian violinist, principal violin, together with Fredk Maurer, pianist.

The concert will be directed by Wallace A. Sabin.

MUNICIPAL ORGAN RECITAL

On Sunday evening Edwin H. Lemare will give a program of solemn beauty to commemorate the spirit of Memorial Day. Selections on the great organ will be in character, and, as at last year's recital, will include community singing of "Doxology" and "Onward Christian Soldiers," by Sir Arthur Sullivan. The known and beloved war songs of '61 in the present day will be played, giving a martial touch to the evening. For the music lover there will be included the sacred Prelude to "Parsifal," Wagner's sacred drama, a miracle of solemn beauty, the "Dead March in Saul," by Handel. The last-named composition will include the representation of a military funeral, in which three volleys of rifles are fired over the grave. Mendelssohn's "Prelude in C Major," written for a military band and illustrative of the composer's great powers in planning effective musical phrases, and an improvisation on the spot sent up from the audience, will complete the program.

The recital will begin promptly at 8:15 p.m. and men in uniform will be especially welcome.

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For several years there has been an increasing demand on the part of teachers and parents throughout the country for credits for applied music study; that is, the study of the piano, voice, organ, or instrument of the symphony orchestra, when carried on outside the schools. Few students of High School age have either the time or the strength to pursue the full course of study prescribed by the school authorities, and, in addition, to carry on systematic musical training outside. The average pupil must do one of two things. Either he must drop his outside music study just at the time when such study would be most valuable to him, or he must give up his High School course, and thus sacrifice an important part of his general education.

Many cities have already found a solution to this problem by allowing credit for such outside study toward graduation. Among the cities thus granting credit are: Boston, Pittsburgh, Cincinnati, Washington, D. C., Indianapolis and Detroit. Minneapolis has recently made arrangements whereby piano classes are being conducted in the schools.

The satisfactory working out of the school credit plan requires (1) the standardization of the teaching, or (2) the standardization of the teachers. For many reasons the standardization of the teachers has not been found practical. The standardization of the teaching, however, may be attained by the adoption of a definite course of study by the local school authorities, together with monthly reports from teachers and parents regarding lessons, practice, etc., and examinations at the end of the term or the school year by musicians of recognized merit, selected by the school authorities.

Such a course of study is the School Credit Piano Course (published by Oliver Ditson Company), which provides both the private teachers and the school authorities with a comprehensive and systematic course of study with large disciplinary value, equal to that of other school studies, and therefore worthy of equal credit.

The editors of this course are Clarence G. Hamilton, Professor of Music at Wellesley College, and examiner in music for the public schools of Chelsea, Mass.; John P. Marshall, Professor of Music at Boston University, who prepared the syllabus in piano music adopted by the Boston School Committee in 1917, and examiner in music for the schools of Gloucester, Waltham, Framingham and Newton, Mass.; Dr. Percy Goetschius of the Institute of Musical Art, N. Y.; Will Earhart, Director of Public School Music in Pittsburgh, and William Arms Fisher, the managing editor. These men are all practical, American teachers of long experience, closely in touch with the problems of the teacher, the school, and the pupil.

The writer wishes to call attention to a few of the most striking features of this new and unique course.

1. Ear training is carried on with each lesson. The majority of piano pupils acquire mere keyboard dexterity, without developing true musicianship. This should not be so, for the aim should be not only to train performers, but also to develop intelligent and appreciative listeners, and this cannot be done without ear training. It is only too true that most of us have ears, but we hear not.

2. Each lesson contains practical work in Harmony, so that at the completion of the course, the student should be able to analyze any composition which he may study, and harmonize acceptably any melody of ordinary difficulty, introducing passing tones, suspensions, etc.

3. Appreciation of Music. The important phases in the development of music history have been outlined, and as the works of the different composers are taken up for study, a brief account is given of the life of the composer, his principal works, and the achievements upon which his fame rests. The various Musical Forms are explained in a clear and concise manner, for without such knowledge a true appreciation, either on the part of the listener or the performer, is impossible. The aim, however, has been to give a broad, general view, and to avoid the many minute details and technicalities, which are non-essential except for the composer.

4. The text is simple, direct and easily comprehended. There is no superfluous material; every paragraph is essential.

5. Each lesson contains all the material necessary for the preparation of that lesson, including exercises for the development of technique, sight-reading, transposition, duets, etudes, compositions for study, and suggestions for memorizing. Thus the pupil knows exactly what he is to do and how he is to do it.

6. The compositions for study are taken from the standard piano literature, and represent the composers of the polyphonic, classical, romantic and modern schools.

7. At the completion of each lesson a few questions are given, reviewing briefly the important points of the preceding lesson. The Teacher's Manual contains helpful suggestions for the teacher, the key to all harmony exercises in the course, together with ear training exercises and a graded list of supplementary material.

8. The School Credit Piano Course is not a "method." There is plenty of opportunity left for the individuality of the teacher. Each lesson contains material for the average pupil. If the pupil is slow, the work given in one lesson may be taken in two. If the student is unusually bright, additional compositions may be assigned by the teacher. The lessons are elastic and flexible.

9. The lessons for each year are divided into four quarters of nine lessons each, corresponding to the ordinary school year.

10. Each lesson is published in loose-leaf form perforated for the binder given with each quarter's lessons, making possible the giving of one lesson at a time. Hence the pupil can be entered at any lesson for which he is fitted, it being unnecessary for him to purchase lessons which he will not use.

11. The course can be begun by a child of ten. It is well adapted to the capabilities of Junior High School students, and is available for the four-year High School.

12. No fee, license or registration is required to teach this course. The lessons can be purchased of any dealer at a uniform price.

Finally, if the study of the piano is to be worthy of academic credit, the work must be standardized. The School Credit Piano Course makes such standardization possible, by providing a text-book, a course of study, for the systematic training of ears, fingers, and mind in piano playing and musicianship.

MRS. MUSSER SINGS FOR RED CROSS

Julia Dolores Musser, the well known lyric soprano of Oakland, and pupil of Miss Emma C. Thushy of New York, from which latter city Mrs. Musser returned a few months ago, has been active in Red Cross benefit concerts across the bay of late, having appeared on Friday afternoon, May 17th, in Fruitvale at the home of Mrs. C. C. Clay, whose spacious estate is known as Level Lea. Mrs. Clay was the charming hostess on this occasion at a Red Cross musicale that attracted a large and representative gathering of musical and social Red Cross workers on the east side of the bay. The Oakland Enquirer of Saturday, May 18th, paid fine tribute to the affair, saying, among other items that "The musicale did not in the least represent amateur talent, for every number on the program represented artistic excellence. The artists were Mrs. Musser, Miss Hyde, Miss Virginia Whitehead, and Miss Aileen Murphy. The latter plays well enough to any time be a concert performer, and the music rippling from her fingers was quite wonderful in its exquisite shading. Mrs. Musser, who has a finely trained voice, recently returned from New York, where she studied under Emma Thushy; she has a superb voice of wonderful range. She gave, with fine musical excellence and dramatic expression, arias from well known operas, that from Louise being especially well done." Complimentary mention is further given Mrs. Musser, also to the enjoyable performances by Miss Hyde, violinist, and Miss Whitehead, dancer and monologist.

The program was as follows: 1—Piano solos: (a) The Wind (C. V. Alkan), (b) Shepherd's Hey (Percy Grainger), played by Miss Murphy. 2—Songs: (a) Del vien non tardar from Marriage of Figaro (Mozart), (b) Lass With the Delicate Air—Old English (Arne), sung by Mrs. Musser, who responded with an encore, Irish Love Song. 3—Violin solo: Fantasie, Appassionete (Vieuxtemps), played by Miss Hyde. 4—Piano solos: (a) The Maidens Wish (Chopin-Liszt), (b) Caprice Espagnol (Moszkowski), played by Miss Murphy. 5—Songs: (a) Depuis le jour from Louise (Charpentier), (b) Chanson Indone (Rimsky-Korsakoff), (c) The Swallows (Cowen), sung by Mrs. Musser. 6—Reading: The Girl at the Box Office, Miss Whitehead. 7—Violin solos: (a) Adoration (Borowski), (b) The Bee (Schubert), played by Miss Hyde. Miss Florence Hyde was the efficient and artistic accompanist of this delightful musicale, which netted quite a tidy sum to the American Red Cross.

Mrs. Musser sang at two unique Red Cross benefit concerts given at San Leandro on the evenings of May 9th and 10th by the men who make Best Tractors. This was produced by the men employed in the Big Best factory. They paid all expenses and gave the entire proceeds of both nights, totaling \$600, to the Red Cross. They sang the choruses and quartets very well, attired in their overalls just as they work daily. Masonic Hall, San Leandro, in which the concerts and dances were held, was crowded on both evenings. Mrs. Musser was enthusiastically received, and she keenly enjoyed singing at these two inspiring and novel Red Cross benefits.

SONG RECITAL BY L. N. E. LYON

On Tuesday evening, May 21st, in Yosemite Hall, Native Sons Building, San Francisco, a song recital was given by Leviticus N. E. Lyon, a young colored man who is possessed of both a light tenor voice of pleasing quality and considerable talent that augurs well for his future career. Mr. Lyon presented an ambitious program to an appreciative audience, these being his listed numbers: O cessate di piangere (Scarlatti); Come raggio di sol (Caldarà); Selve amiche, ombrose piante (Caldarà); Vittoria, mio core! (Carissimi); Where'er You Walk (Handel); Drink to Me Only (words by Ben Jonson); Vicar of Bray (XVII Century); Three Bergettes—French folk songs—(a) L'amour s'envole, (b) Jeune Fillette, (c) Bergère Légère (XVIII Century); L'heure exquise (Hahn); L'adieu du matin (Passard); Where My Caravan Has Rested (Lohr); Suwanee River (piano arrangement by Merrill Brown); Mighty Lak' a Rose (Nevin); Good-bye (Tosti).

Mr. Lyon is to be commended for his clear enunciation, and his studentship. He speaks several languages fluently, which serves him in fine stead in his singing, but he was manifestly nervous the other evening, and as a result the first part of his recital did not show him off to advantage, but he found himself more as the program progressed. He needs to do much hard work as yet with his voice, while the dramatic side of his art requires attention and development, for it lacks "punch" as we say in the vernacular of the street. There

is good material here, however, and Mr. Lyon has reason to feel encouraged on that score. He ought, the way, to sing the Suwanee River to its chaste, simple and characteristic original accompaniment instead of using the piano arrangement of Mr. Brown, which is flowery and wholly out of keeping with the dignified spirit of the lovely old ditty folk song. No one would think of singing the Suwanee River with variation. Then why spoil it with that sort of an accompaniment?

Mr. Lyon had able support at the piano from Merrill Brown, and his assisting artist was Walter Dyett, who played, among other things, Tchaikowsky's Canzonet, Op. 35, and an encore by Kreisler. All three participants were colored men.

SUCCESS OF A BRIDGE PUPIL

Miss Hono Shimozumai, a talented Japanese soprano and pupil of Mrs. A. F. Bridge, will leave shortly for important engagements in Los Angeles. In March Mr. Shimozumai was soloist at the Wednesday evening musicale at the home of Mrs. Templeton Crocker in Hillsborough. Sunday evening, May 19th, she sang in the lobby concert at the Fairmont Hotel, and recently gave the program at the Sunday reception in the Palace of Fine Arts. Her voice is of exceptional quality and range.

PASSING OF EVAN WILLIAMS

Evan Williams, the well known tenor, is reported to have passed away in the city hospital at Akron, O., the morning of May 24th, after an illness of one week. Williams was a popular concert and oratorio artist throughout America, being the possessor of a voice of unusual sweetness and sympathy, and his fame was largely enhanced during recent years by his Victor talking machine records that have enjoyed a large sale.

THE WANDERER AT THE CORT

When the shepherds lead their sheep down the sloping hills of Hebron in "The Wanderer," the Biblical spectacle which is now running at the Cort Theatre, the effect to all persons who are familiar with the Good Book must be as if the entire scene had been viewed often before.

There are the sheep and the goats and the asses and the dogs. There are the shepherds and the worn grinding corn, and the water carriers and the wine press. There is the patriarchal home, with the vine and olive tree and flowers surrounding it. No more restful, pleasing sight has ever been shown upon the stage than presented at the opening of the first act of "The Wanderer."

Then in the second act there is the widest contrast imaginable. There is the splendor and gorgeousness of old Jerusalem, with its temples of marble and gold, its homes of luxury and its palaces of infamy. It is another world than that shown in the first act, and another people. Even the Prodigal Son is different amidst the magnificent surroundings.

"The Wanderer" is a huge mosaic, put together by master hand, the effect so gratifying to the eye that producers might be excused had they been content to create merely as masterpiece of stage spectacles. But in the acting itself that "The Wanderer" becomes the greatest stage offering seen here in years. The second and last week of the engagement starts Sunday, June 2.

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PUBLISHED EVERY WEEK

VOL. XXXIV. No. 10

SAN FRANCISCO, SATURDAY, JUNE 8, 1918

Price 10 Cents

ALICE GENTLE'S SEATTLE OVATION

Metropolitan Opera House Prima Donna
Enthusias Large Musical Audiences
As Soloist of Seattle Symphony
Orchestra

The following extracts from two leading Seattle daily papers tell of the splendid impression made by this excellent artist at her recent concert in the Northwest:

Seattle Post-Intelligencer, May 9, 1918.
Alice Gentle was heard first in an aria from Donizetti, "O mio Fernando," which she gave dramatically and with released power. A superbly merited encore elicited the "Habanera," from "Carmen," in which, with arms akimbo, Alice Gentle emerged herself in the spirit of the song that the audience demanded (and gained) a repetition. The portrayal was quite convincing and to no one more than to the conductor of the accompanying orchestra. A group of songs followed the performance. The first three were a trio apart. Beginning with the "Eli, Eli," which is a presentation of the well-known words, "Eli, Eli, sabachani," here used as a refrain, the mood was distinctly religious. There followed a meditation by a Seattle composer, Elsie Demereaux, "White Nights," which carried out the same theme, but in a more personal key. Jumping across a gap dividing east from west, melancholy and gayety, the singer reverted to an Oriental with a remarkable adaptation of the Chinese notation in "Kitakaka," by Rebinoff.

Alice Gentle then presented powerfully in utter contrast Duparc's "Le Malin de Rosemonde," closing with Rhene Batton's "Bretonnes." But the singer proved herself to be too delightfully human as well as being a great artist for an audience to permit her to go immediately and several encores were gracefully given, ending with the "Battle Hymn of the Republic," in which a member of the times in which the generation marching was brought vividly home to suddenly sobered and quietly patriotic audience. The quality of Alice Gentle's voice, its training and the dramatic power in it will carry this singer far. But she will remain human and, therefore, ever popular.

Seattle Daily Times, May 9, 1918.
Seattle proudly and joyously welcomed Alice Gentle "home" last night at the Metropolitan Theatre when she appeared as assisting artist with the Seattle Philharmonic Orchestra in its last concert of the season. Her first appearance was the signal for an ovation—and later her singing would have merited the reception she had she been a stranger within the city. Instead of a loved member of the city returning after months of absence, she charmed personally, histrionically and vocally. Miss Gentle's various last night leave no doubt as to her histrionic gifts. A real test of vocal and dramatic equipment was the "O Mio Fernando," from Donizetti's "La Favorita," from which the singer emerged triumphant. For an encore she proved herself to be "Carmen" by an eloquent interpretation of the "Habanera," in which her acting was as delightful as her singing. With arms impudently akimbo and a coquetry flashing in her eyes, she sang as if she were Alice and became "Carmen." An irresistible touch was given when she turned and acted as Conductor Sparrow, who, much to the delight of the audience, blushed furiously. A continued shower of applause brought the smiling singer out again and again and finally repeated a part of the song. Later, a group of five songs with piano accompaniment, Miss Gentle again displayed her dramatic temperament and compelling interpretative powers. The group included Schindler's arrangement of a traditional Hebraic lament, "Eli Eli," sung; "White Nights," a pleasing

number dedicated to the singer by Elsie Demereaux, a former Seattle girl; a quaint Chinese song, "Le Manoir de Rosemonde" and Rhene Batton's "Bretonnes." For an encore she gave a delightful darkey dialect song and recalled again, responded with "The Shadow March," a humorous "bogie man" number. The audience refused to allow her to go and returning once more, she invited her hearers to join with her in a song. The song was "The Battle Hymn of the Republic," sung with a fervor that was thrilling. In each chorus the audience joined. Its effect was sobering, but profoundly impressive. Miss Gentle's piano accompaniments were splendidly played by Clyde Lehmann, a Seattle boy.

WHY KEEP UP THE PRETENSE?

Our good friend Walter Anthony, no doubt with the best intentions in the world, and inspired by a feeling of loyalty and zeal for a friend and a certain element of gratification at his own judgment, which is, as a rule, excellent, has recently been a little too ambitious in his records of the success of Nikolai Sokoloff in the East. Without intending to do so

tinguished conductor. They do no such thing. They cover up quite drastic disapprovals under a mantle of faint commendation. This is specially true of the review in Musical America. As to the reviews in the daily papers the following from the New York Evening Journal is a very fair example:

"Nikolai Sokoloff, whom New Yorkers remember as a violinist, appeared as an orchestral conductor last evening in Carnegie Hall, at the head of a band gathered for this one concert. The role, however, is not a new one for him, since he has been at the head of a San Francisco orchestra known as the Philharmonic, giving 'popular' concerts in the Far West. Mr. Sokoloff last evening devoted himself wholly to the music of French composers—the Cesar Franck symphony; Debussy's orchestra nocturnes, 'Petes' and 'Nuages,' and the 'L'Après-midi d'un Faune,' and Chabrier's rhapsody, 'España.' This was a considerable order for any conductor to present himself with, needing many qualities of understanding and sympathy, as well as, objectively, a fullness of orchestral technique that did not appear to be at Mr. Sokoloff's command in any great measure."



KAJETAN ATTL

Harp Virtuoso; Graduate of the Prague Conservatory, Bohemia.
Now Solo Harpist with the San Francisco Symphony Orchestra.
(See page 4, column 1)

he has, in last Sunday's Chronicle, created the impression that Sokoloff has been engaged as leader of the Cincinnati Symphony Orchestra. Anyone who accepted this view of course misunderstood the article. Mr. Sokoloff, no doubt backed by someone financially, is engaging the Cincinnati Orchestra, or a portion of it, to give a few summer concerts. This is done in the same manner as was done here with the People's Philharmonic Orchestra for a while. Anyone can do this. If Mr. Sokoloff would come out of this engagement recognized as a competent orchestral or symphony leader, and would be offered a responsible position with an established orchestra during its regular season, there would be cause for rejoicing. But so far he has not made any more reputation for himself than he has here. In the meantime Eugene Ysaye is the director of the Cincinnati Symphony Orchestra.

We do not deny Mr. Sokoloff a certain element of musicianship. He is sincere, conscientious and ambitious. But he is not always legitimate. Otherwise he would not permit his friends to endow him with artistic honors to which he is not entitled. We have read the criticisms that are supposed to place Mr. Sokoloff before the public as a dis-

THE MAMMOTH SONG FESTIVAL

If signs are not deceiving there will be a great crowd at Stanford University tomorrow (Sunday) afternoon to witness the greatest and most ambitious music festival ever given in California. The stellar attraction of this noteworthy event will be Mme. Ernestine Schumann-Heink, who comes specially from New York to sing. There will also be a chorus of ten thousand soldiers. The event will be given for the benefit of the War Camp Community Service and also for the young Stanford women who will go to France. The program will be an unusual interesting one, high class music and popular songs being intermingled. Tickets are from fifty cents to two dollars, and 17,000 people can be seated. Tickets are for sale at Sherman, Clay & Co. and in Palo Alto. Those who have not already secured their tickets should not fail to do so today. It is a worthy and impressive event.

OAKLAND DEFENDERS CLUB BENEFIT

Distinguished Artists Assist Oakland
Wednesday Morning Club in Fine
Program Under Direction of
Paul Steindorff

A most excellent benefit concert in honor of the Oakland Defenders Club was given by the Wednesday Morning Choral, of which Paul Steindorff is the able conductor, at the Oakland Auditorium Opera House on Monday evening, June 3rd. The assisting artists included Mme. Jeanne Jomelli, soprano; Sigmund Beel, violinist; Miss Marion Prevost and Miss Esta Marvin Pomeroy, pianists. Stanislas Bem was announced as participating artist, but indisposition interfered and Mr. Beel filled out the vacancy by contributing an extra group of violin compositions.

The names of the participating artists were in themselves a guarantee for the artistic excellence of the event. The financial success may be judged by the fact that the Defenders Club will secure something like \$600 for its treasury. Mme. Jomelli sang in her well known finished style and aroused her audience to prolonged manifestations of enthusiastic approval. Sigmund Beel was at his best and revealed that thoroughly musicianly finish for which he is so well known among the most serious music lovers. Both Miss Prevost and Miss Pomeroy acquitted themselves with honor, adding greatly to the enjoyment of the audience with their decidedly intelligent accompaniments.

The Wednesday Morning Choral, under the effective leadership of Paul Steindorff, added greatly to its already established popularity and everyone present on this occasion was enthusiastic in his or her approval. The complete program was as follows:

(a) With Pipe and Song (Geo. B. Nevins), (b) I've Been Roaming (Charles Edward Horn), Wednesday Morning Choral; Aria, "Depuis le jour," from the opera "Louise" (Charpentier), Mme. Jeanne Jomelli, Paul Steindorff at the piano; (a) Pretty Polly Oliver (Arthur Somervell), (b) Will o' the Wisp (Charles Gilbert Spross), Wednesday Morning Choral; Soli for Violin: (a) L'Extase (Thomé), (b) Tambourin Chinois (Kreisler), Sigmund Beel, Miss Marion Prevost at the piano; (a) Sign No More, Ladies (Arthur Foote), (b) Wake, Miss Lindy (H. Waldo Warner), Wednesday Morning Choral; (a) From the Land of the Sky-blue Water (Cadman-Harris), (b) O Sole Mio (E. di Capua), (c) Neighbor Mine (A. Goring Thomas), Wednesday Morning Choral; (a) Spirit Flower (Campbell-Tipton), (b) J' ai pleure en reye (Jeanne Jomelli), (c) Nymphes et Sylvains (Herman Benberg), Mme. Jomelli, Paul Steindorff at the piano; Song of Liberty (Mrs. H. H. A. Beach), Mrs. Esta Marvin Pomeroy, accompanist for the club.

"INTOLERANCE" AT CORT

D. W. Griffith's colossal screen spectacle, "Intolerance," will hold forth at the Cort Theatre for a single week, beginning Sunday, June 9, immediately preceding the engagement of Oliver Morosco's new fun show, "Lombardi, Ltd."

The spectacular wonders of "Intolerance" have never been equaled and possibly never will be because of the appalling cost of production. Only a director like Griffith, who had millions at his command, could have attempted the building of a second Babylon, the ancient city famed for its grandeur and prodigious luxury. The Babylonian episode, which cost more than any entire spectacle ever before produced, is but one of four tremendous parts of "Intolerance." During the week's engagement of "Intolerance" at the Cort a daily matinee will be given.

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L. FRED METZGER . . . Editor and Publisher
HERBERT I. BENNETT . . . Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5451

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

L. XXXIV. SATURDAY, JUNE 8, 1918 No. 10

PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

HERBERT I. BENNETT IS CALLED TO SERVE

As had been announced in the Pacific Coast Musical Review on several occasions, Herbert I. Bennett, managing editor and business manager of the Pacific Coast Musical Review, was to have taken sole charge of the paper on June 1st. The editor was to devote his entire time to the transcription and supervision of printing of musical history of California, on which he had been working during fifteen years. These were the plans laid by those who publish this paper. Uncle Sam, however, had different ideas on the subject. It will be remembered that Mr. Bennett reported the musical activities at Camp Fremont and Mare Island and his public and convincing style made a hit with everybody. He was called upon to address the soldiers at Camp Fremont and made an excellent impression. In everyone made a hit with Mr. Bennett, for he liked to work so much that when it was hinted that he might be just exactly the man for this War Camp Community Service, Mr. Bennett became immediately eager to work for Uncle Sam.

And so the attention of the head of the department was called to Mr. Bennett, with the result that he has been honored by the appointment as a representative of the War Camp Community Service, which is identical with the War and Navy Department Commissions Training Camp Activities. In further explanation we want to add that the War Camp Community Service publishes and maintains Recreation Club Houses, to after the morale of the men in uniform outside of training camps, and provides various means for their entertainment, uplift and comfort. This is a line of work calling for men of executive ability and fine character, men who are peculiarly fitted for the work carried on in behalf of our land and sea soldiers in communities adjacent to the training camps. Mr. Bennett entered upon his new duties this week in San Francisco and Oakland, where he has been in training, and leaves for Southern California tomorrow (Sunday) for further training in San Diego and Los Angeles, the latter city being his headquarters until he will be ordered elsewhere.

This appointment is not only a signal honor for Mr. Bennett, but the Pacific Coast Musical Review takes a certain pride in the fact that it can make this sacrifice for the country—for this is a sacrifice. Mr. Bennett will retain his interest in the paper and his position as business manager and managing editor will be held for him until he finishes his work, which may last till the end of the war. The editor will once more resume full charge of the paper, and in addition must make good promise to publish the Musical History of California about October 15th. Thus once more cramped we again must ask the indulgence of our readers and advertisers. We will do the best we can and give them the paper as interesting as it can be made during the war months and under present conditions.

With the beginning of the new season we will, of course, again enlarge the paper, and, if necessary, secure an assistant editor during Mr. Bennett's absence. During October we will publish the usual annual edition. These duties will naturally crowd the time of the editor goes almost without saying, and we trust that all our friends will bear with us and help us to pull through. We simply can not be discouraged. We believe in the future of this paper and in the musical life of California. Our faith is so strong that nothing but the forceful suppression of this paper could discourage us, and even then we would find a way to continue our work. Since Mr. Bennett's addition to the Musical Review staff he has made hosts of friends. His Minor Notes are being read by thousands of fun-loving members of the profession and students. His cheerful, optimistic personality has become much liked in the tub and the concert hall. He will be missed by all, especially by the Musical Review office. But we have the satisfaction to know that he is of service to our country, and in this spirit we wish him the best of luck and good speed.

MR. HENRY ENTERTAINS FAMOUS BELGIAN

Mr. Henry Heyman, the genial host of distinguished visitors, entertained Edouard Deru, the eminent Belgian

violinist, at the Bohemian Club last week. Mr. Deru is solo violinist to their majesties the King and Queen of Belgium, and a musician of great distinction in his own native land as well as throughout Europe. He is now a visitor to this city.

THE GODOWSKI MASTER CLASSES

Manager Selby C. Oppenheimer, who is representing Leopold Godowsky, has arranged for studio space in the Kohler & Chase building, and the master classes of the famous pianist will be held in that centrally located building during the months of July and August. Godowsky will begin his Los Angeles classes this week, remaining there for five weeks, after which time he will devote his time and talent to his San Francisco pupils. Already the classes are nearly filled, but Manager Oppenheimer announces that there are still a few vacancies in both the "Master" and "Auditor's" divisions, and suggests that applicants who have been considering entrance in this unusual piano school, place their applications at once, and avoid the disappointment of finding the lists full.

Godowsky will teach on Mondays, Wednesdays and Fridays beginning July 15th, for five consecutive weeks, four hours each day, making a course of sixty full hours, during which time each member of the Master class will receive his full share of personal instruction. The repertoire in which he will coach his pupils will be culled from the most famous works of such masters as Beethoven, Brahms, Weber, Bach, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Debussy, Tchaikowsky, Rubinstein, Scriabin, Rachmaninoff and other French and Russian composers. The student will be given the opportunity of suggesting the compositions most preferred in the study. "Master" Students will play at the piano, and receive special instruction in technique, pedaling, fingering and all the attributes of general playing, and "Auditors" have all the privileges of the Master class, attending all sessions, but not playing at the instrument.

Pianists from far and wide will summer in San Francisco to take advantage of this great opportunity for study, and the character of the classes themselves will be a most attractive feature of the undertaking. Godowsky stands at the very head of his profession, and the chance to study with the great master and spend a summer in the glorious climate of California is a rare one, so no wonder there are so many applications for membership. A few private pupils will also be accepted, and all inquiries concerning the Godowsky summer teaching should be directed to Selby C. Oppenheimer, at his office in the Sherman, Clay & Co. building, Sutter and Kearny streets, San Francisco.

CLARENCE EDDY HOST TO FATHER FINN

Clarence Eddy, the distinguished American organist, was host to Father Finn, the brilliant composer, organist and leader of the famous Paulist Choristers, at a delightful luncheon at the Bohemian Club on Tuesday afternoon, May 28th. The affair was very informal, only two or three intimate friends of Mr. Eddy's being present. Father Finn is a man of exceptional intelligence and in command of a most brilliant wit. He is a musician of the rarest kind and an organist of the highest rank. As director he accomplishes wonders with the Paulist Choristers, and his fame is known throughout the musical world, he having traveled everywhere. Those who were fortunate enough to make the acquaintance of this really great man have reason to feel proud to have met him. Father Finn and Clarence Eddy have been close friends for a number of years.

NEW MOROSCO SHOW COMING TO CORT

Coming here direct from the Morosco Theatre, New York, where it has held the boards for an entire year, Oliver Morosco's newest "fun show," "Lombardi, Ltd.," with Leo Carillo, as the featured player, will make itself known as a laugh-provoker at the Cort Theatre beginning Monday, June 17. Novelty of plot and situation, witty lines and unique characterizations are said to be important factors in the success of this play. The authors are Frederic and Fanny Hatton, who also wrote "Up Stairs and Down," which will be here shortly. Grace Valentine, Warner Baxter, Hallam Bosworth, Harold Russell and the entire original New York cast, will be brought here intact.

MME. SPROTTE A VISITOR IN THIS CITY

Mme. Anna Ruzena Sprotte, a most distinguished contralto soloist, was a visitor in San Francisco last week on her way to Stockton, where she sang in concert under the direction of Mrs. Jessica Colbert. Mme. Sprotte is an artist of the highest rank and her success since her advent on the Pacific Coast has been unusually brilliant. We sincerely trust that Mrs. Sprotte may be heard in San Francisco and other cities in this part of the State next season.

MUNICIPAL ORGAN RECITAL

The Andante Cantabile from Tchaikowsky's Fifth Symphony will be the feature of Edwin H. Lemare's program at his organ recital at the Exposition Auditorium this Sunday evening. This second movement, which has been transcribed for the organ by Lemare, is a work of Slavic sadness and shows romance reduced to the terms of sorrow. It is, to quote Tchaikowsky's own words, "as though it were danced with tears in the eye." The evening will open with the Toccata and Fugue in D Minor by Bach, followed by Bernard Johnson's "at the Kirk." The American composer will be represented by MacDowell, whose "In an Indian Lodge" and "To a Wild Rose" will be played. The ever popular "Poet and Peasant" Overture, by Suppe, and one of Lemare's famous improvisations on a theme sent up from the audience, will complete the organ numbers.

MINOR NOTES

By HERBERT I. BENNETT

That was a timely editorial spanking administered to the appreciatively inclined public by Ray C. B. Brown, musical editor of the San Francisco Examiner, in that paper of Sunday, May 26th. Such articles do considerable good in the long run, although the run may at times seem very long before the public catches on to what is meant. Mr. Brown's sane and lucid exposé of the nuisance known as applauding at the wrong time, and almost ruining a concert or recital number, was inspired by the persistent pests that were in evidence at the recent Galli-Curci song recitals in San Francisco, this particular self appointed clique representing a class of people who seldom go near a concert, and then only when a sensational star twinkles on the stage. Of course they are wholly ignorant concerning the literature of music, and think to show the proper spirit by exploding volleys of plaudits with, quite naturally, disastrous effects upon the artistic element involved and the wholesale annoyance to those in the audience, not to forget the artist or artists, who understand what is really going on. As this paper remarked in its review of the second Galli-Curci recital in San Francisco, the diva was so noisily applauded at the wrong time both in the "Indian Bell Song" from "Lakme" and the "Mad Scene" from "Lucia" as almost to make shipwreck of the endings of those numbers. It is most satisfying and gratifying to see a forceful writer like Ray C. B. Brown come out boldly and caustically on the subject in his widely read newspaper, and for this he deserves all the thanks that a grateful musical community can bestow upon him. Bravo, Mr. Brown! On Sunday, June 2nd, Mr. Brown has more to say on applause.

The writer of this department is in receipt of an interesting communication from that ever busy artist, Mrs. Richard Rees, written "On the Beach at Pacific Grove, Cal." Mrs. Rees, who is enjoying a considerably needed and well earned vacation at the lovely California seaside place in question, writes among other characteristic remarks, "I am here on the beach watching the crescendos and diminuendos of the High C waves, and find it most interesting. It is enough to keep me in tune with things musical and seems to satisfy me for the present. The truth of the matter is that I have been overdoing the over C's and am here where the soft pedal is used in everything." Mrs. Rees's fine soprano voice has been lifted in behalf of numerous war activities for many months past in and around San Francisco; indeed, it would be difficult to find a singer who has done more in so unselfish a manner as this loyal and patriotic woman and artist, who has sung and sung, and then sung some more for our noble Cause of Democracy ever since the United States entered the present struggle.

The writer little realized how near he was to Mrs. Rees when he spent two glorious days last week-end at Carmel-by-the-Sea, which is only about five miles below Pacific Grove. Both Carmel and Pacific Grove are ideal beach resorts. The compiler of Minor Notes hopes that his friend Mrs. Rees keeps off the heated white sands of Pacific Grove when the sun beats down like it did on him at Carmel the other day, when the notion seized this musical editor to roll up his trousers and go wading in the surf just like the youngsters are fond of doing. Upon his return to the stern duty of writing these Minor Notes, Mr. Metzger, after glancing at a sunset hued face, said something about it looking like somebody had been "roasted," or words to that effect anyway. Had he been able also to see two reddened feet, he might have been prompted to utter something about foot-notes. Now, dear Mrs. Rees may you continue to enjoy the beach and the High C waves, but for your own and art's sake stay where it is cool.

And still do the Eastern musical journals tell us who is to conduct the Boston Symphony Orchestra next season. Now it looks to some of them as though Arturo Toscanini might get the plum, since, according to report, Sir Henry Wood is out of it. As we said in this column once before—Next! This seems to be a mighty good season for guessing.

It was at once convincing and refreshing to learn from Ruth St. Denis herself, during an interview with the famous terpsichorean genius, that she pronounces her surname exactly as it is spelled, giving full value to each letter. She does not answer to the name of "Saint Denny," but just plain Saint Denis. The editor of Minor Notes has this straight from the lady herself, and that is sufficient authority as far as we are concerned. Miss St. Denis is proud of her family name and wants it pronounced as it should be. This truth came out at a recent Bohemian function held at the unique and artistic home of Mrs. Rose Levy, and known as Casa El Foresto, 278 Edgewood avenue, adjoining Sutro Forest, right in the city of San Francisco. Miss St. Denis joined the musical merry makers later in the evening after she had finished her act at the Orpheum, where she and her company were appearing that week. Ruth St. Denis is as charming, naive and fascinating off the stage as she is on it, and it is a treat to listen to her advanced and original ideas concerning the relationship of music to the aesthetic form of the dance. The St. Denis enthusiasm is contagious whether expressed via eloquent conversation or by gesture. It was an entirely new and decidedly happy experience on the part of the writer to meet and talk with this wonderful and original woman.

KAJETAN ATTL—HARP VIRTUOSO

Interesting Biographical Sketch of Solo Harpist of the San Francisco Symphony Orchestra and an Artist Par Excellence

Ever since Kajetan Attl, solo violinist of the San Francisco Symphony Orchestra, made his first bow before a San Francisco audience, he has conquered for himself a lasting and affectionate place in the hearts of the music lovers of the community. From the very first he has proved himself an artist of the highest rank and his appearances are now always looked forward to with more than eager anticipation. Mr. Attl has not only earned genuine artistic triumphs while appearing with the symphony orchestra under the direction of Alfred Hertz, but he has met with equal success as soloist in concerts of his own and as a virtuoso appearing before prominent musical clubs and similar societies. Therefore the following biographical sketch of this able and popular musician will prove of interest to everyone to whom the annals of musical history represent more than merely passing events.

Kajetan Attl was born at Prague, Bohemia, in 1889. At the age of eight he began the study of the piano. Five years later, Karl Knittl, a director of the Prague Conservatory, heard the boy play, and was so impressed by the performance of the thirteen-year-old pianist, that he presented the boy with a season ticket for the coming opera.

In "Lucia" young Kajetan heard the harp for the first time. In the second scene when the big harp solo was played, he was completely carried away; that night he could not sleep and early in the morning he awoke his father and begged him to buy a harp. The elder Attl, not realizing how seriously the lad had been moved, refused, but after six months, having learned that Kajetan was spending all his spare moments at the Franz Meyer harp factory, bought him a harp.

After a rigid examination in piano, young Attl was admitted to the Prague Conservatory. Here he studied harmony, counterpoint and composition with Anton Dvorak on the harp, as well as piano, with Prof. Hanus Trneczek. In this conservatory he remained six years. Even in that atmosphere of musical ambition he attracted attention by his devotion to his work and when he graduated, although not yet twenty, he had already made a name for himself as a solo harpist in musical centers outside his native country.

After graduating from the Conservatory aforementioned, a number of Bohemians living in America were attending a big exposition given in Prague, where Mr. Attl was the principal soloist at the exposition concerts. These visiting Bohemians urged the harpist to visit America, and as a result, his first concert in this country was given in Chicago, at the Bohemian National Hall, his program consisting entirely of Bohemian selections. Shortly after his arrival in America he was cabled to come and occupy the chair at the Prague Conservatory, which has been held by his beloved harp teacher, Prof. Trneczek. So many wonderful opportunities were opening to the young artist, however, that the lure of the new world held him here.

Since coming to this country he has spent two seasons with the St. Paul Symphony, two seasons with the Denver Philharmonic, and for the past four seasons has been engaged with the San Francisco Symphony, also concertizing as a soloist throughout the United States and Canada.

While Mr. Attl is the recipient of numerous laudatory press comments from practically every important music center in the various countries wherein he has appeared, our readers will be specially interested in the impressions he made right here among us. And so we will, at this time, reprint some of the reviews that appeared in San Francisco papers:


Attl restores harp to its real province with his art; soloist accorded ovation on his appearance at popular concert given by Symphony Orchestra; player's genius shown.—"The harp is sometimes a timorous, sometimes a colorless, sometimes a twangy instrument. It is seldom rich, resonant, powerful in climaxes or thrilling in content. Its celestial associations are generally poetically imposed, and not resident in its possibilities. It is highly ornamental and given to dispersed chords and arpeggios. Attl's art restores the harp to its province in real music, yet he never attempts to pull it into a realm of vociferous expression wherein the pianoforte is at home. Its limitations he knows with the tact of a lover, who seeks to make his mistress appear at her

best. His chromatic runs, his high and delicate harmonies set forth in liquid loveliness; his sonorous stirring of the very soul of the instrument were elements of this composition, which is not so much an arrangement of Smetana as a transfusion of his orchestral thought to the idiom of the harp. The value of bringing forth the solo genius of the orchestra was proved yesterday by the audience's manifested enjoyment, and besides there is the reflection that the prominence and compliment given to the artist players are a stimulation to them in an art none too frequently appreciated.—The Chronicle (Walter Anthony), December 3, 1917.

Kajetan Attl proved to be a harp virtuoso of the most capable kind. He attains truly delightful effects from his instrument, and technical intricacies seem to be as child's play to him. He obtains a pianissimo of the daintiest and most ethereal kind and he weaves florid passages with the delicacy of silk threads. A symphonic poem for the harp by Smetana was interpreted by him with a skill and musicianship that we have not heard surpassed, and which we can not imagine performed in a more skillful manner. It is an exceptionally difficult work, both from a musicianly and technical point of view, and Mr. Attl performed it with an ease and nonchalance that was worthy of the greatest admiration. Later he played some Bohemian folk songs arranged by himself, a Marionette Dance by Teleschy, and a Mazurka by E. Schuecker, which brought him an ovation from his justly enthusiastic audience. We have heard no harp virtuoso who can claim superiority over Mr. Attl. We hope this able musician will be one of the soloists during the ensuing symphony season.—Pacific Coast Musical Review.

Makes Harp Interesting.—Kajetan Attl is that rare avis, who played his own harp arrangement of Smetana's "Vltava." It was, of course, superbly done. The more one hears of Attl's harp playing, the better. He is as great in his line as his cousin Kubelik in his—indeed, perhaps fewer surpass him.—Ernest J Hopkins, The Bulletin.

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Kajetan Attl rara avis played admirably. I wonder how many San Franciscans know that in this young Bohemian we have one of the finest living harpists? They seemed to appreciate the fact yesterday afternoon.—Redfern Mason, Examiner.

Kajetan Attl is a harpist of highest type; he has the power to give resonance to an instrument which usually displays its beauty only as an accompanying factor. Attl's technical equipment is perfect and his lightsomeness of fingering too delicate to be described—it must be heard—and through eight musical "paragraphs" of a symphonic poem Attl disseminated actual dramatic force and color to a degree almost unbelievable. His native folk songs (Bohemian) were beautiful and alive with melody.—Chronicle.

HOLY NAMES COLLEGE GIVES MIRACLE PLAY

Picturesque and Artistic Pageant Forms Part of Celebration of Fifteenth Anniversary of Famous Institution of Learning

The College of the Holy Names of Oakland celebrated its fiftieth anniversary of the founding of its California Province on Tuesday, May 21st, by means of a Miracle Play, to which words had been written by Priscilla Anastasia Cavanaugh of Class '13. The title of this play is Fiat Lux—a Modern Miracle Play. And in accordance with the accepted idea of this phase of literature the work presents really more a series of speaking tableaux than a contiguous dramatic action based upon the usual lines of theatrical stage effects. The story included the events that lead to the establishment of the California Province of the Sisters of the Holy Names, a story that would not be complete without the beautiful ideals that inspire a young maiden to choose exclusive devotion to religious principles as her sole ambition.

The readers of this paper are of course principally interested in the musical features, and we may say without exaggeration that Noah Brandt has written an unusually skillful anthem of praise which he dedicated to the Sisters and which, while it breathes the splendor of religious surrender, does not fail to attain that element of dramatic intensity which thrills the hearer. Mr. Brandt has followed the words from a tranquil be-

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ginning to a brilliant climax and has told in no uncertain musical terms a story of the heart and soul. Music is even more capable of expressing adequacy than mere words.

In addition to the music of Mr. Brandt there were solos of some of the student participants, among whom may be mentioned Alfredda Steindorff, Josephine Eng, Mildred Welch and Marjorie Kimball, assisted by a chorus composed of the students. The words of this anthem of praise were written by Anna Blake Mezquida, and it was to be regretted that the young author was not present to enjoy with Mr. Brandt the genuine ovation accorded the Hymn of Praise by the enthusiastic and appreciative audience.

SAN FRANCISCO MUSIC TEACHERS

The San Francisco Music Teachers' Association, George Kruger, president, will have its next meeting Saturday, June 8th, 8 p. m., at the residence of Mrs. E. Young, 22 Presidio Terrace. Matters of importance will be discussed, regarding the coming convention to be held in Los Angeles from July 9-12; also the indorsement of a plan to urge that a branch of the National Conservatory of Music and Art under Government control be located in San Francisco. The following program will be rendered: Paper on the Municipal Music Library, read by Miss Jessie Fredericks; Songs: Phyllis Willis (De Arne), Romance (Debussy), The Tryst (Liszt), Mary Alverta Morse, soprano; Piano: La Pasa, Spanish dance, Besito, Spanish Valse, Etude, Manuscripts (Ramon Aquabella), Ramon Aquabella; Song: Lungi del caro bene (Fecchi), Lost Arrow (H. Steward), Day is Gone (Marguerite Lang), Mrs. M. Blanchard. Mrs. E. E. Young, accompanist.

MARY PASMORE'S SUCCESS

Mary Pasmore is meeting with continued success in New York, both in solo work and in ensemble. She is violinist of the Russian cellist Sara Gurovitz trio, plays first violin in ensemble with the eminent English cellist, May Muckle. She played the second movement of H. B. Pasmore's concerto, which is based on Chaconne, at the fifth concert given by the American Music Optimists Club in the Grand Ballroom of the Hotel Marseilles on May 26th, and scored a great success both for herself and the composition. For an encore she played Pasmore's "Baby Bunting," and emphasized the musician's success as a composer. The audience included the leading musicians and artists of New York. Among them Fritz Kreisler was seen. Miss Pasmore was also engaged by a social leader, Mrs. Geo. Barton French, in the lobby of the Hotel Alpin (the largest in the world) for the benefit of the Red Cross on May 25th. The audience became enthusiastic and showered her with bills and checks from a dollar up to a hundred and fifty. A large sum was realized.

MISS LANCEL'S AFTERNOON MUSICALS

A delightful afternoon musicale was given on Saturday the 25th at the home of Miss Emilie Lancel in the presence of a few friends who are great admirers of Miss Lancel's lovely voice and thoroughly enjoyed the opportunity of hearing her sing.

The talented young vocalist, who has proved herself to be possessed of a high order of histrionic ability as well as a voice and the intelligence to use it correctly, gave a number of songs from the very old Italian to modern French, in which were included operatic songs and Miss Ella Atkinson, so well known to music lovers of San Francisco, sang a number of solos, and the voices were heard in several duets, in which they blended beautifully. Miss Audrey Beer played several solos brilliantly, as well as acting as accompanist. Miss Lancel, while Miss Mary Coffin and Mrs. E. Atkinson accompanied the other numbers.

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ARRILLAGA MUSICAL COLLEGE EVENTS

Those in charge of the praiseworthy work done at the Arrillaga Musical College do not permit a moment to pass without making it useful for the students of the institution. The Arrillaga Musical Club gave a Tea on Thursday afternoon, May 2nd, which was, as usual, a charming event, and the popularity of which was attested by the large attendance. Mrs. Dorothy Blaney contributed two vocal numbers in a manner that duly earned her the hearty applause of her musical friends, and Mrs. Cecilia A. Plummer played the accompaniments most skillfully. Achille Artigues delighted everyone with a musicianly rendition of an orchestra solo, while Vincent Arrillaga added to the pleasure by playing a well chosen piano solo in his well known artistic fashion.

On Saturday evening, May 18th, a most enjoyable musical program, followed by a dance, was given by the club, which is enthusiastic and energetic in its efforts to arouse the artistic and social interest of its members.

The examinations for teachers' certificates and diplomas were held at the Arrillaga Musical College on May 24th. The members of the Board of Examiners were: John Harraden Pratt, Achille Artigues, Fernando Michelena, Joseph Willard, Vincent Arrillaga and Leonard White. The examinations were successfully completed by the various candidates and proved a source of great enjoyment to the faculty. Those to whose responsible care the future of the Arrillaga Musical College has been entrusted feel that they are now beginning to make real headway toward that goal which they are continually being striving for, and at last they see the dawn of a new era unfolding before them—an era which embodies the ideal of a genuine Conservatory of Music resting upon the foundation of artistic efficiency. It has been slow to achieve these results, but the dedication was justified by the final attainment of this goal.

The classes of the Arrillaga Musical College are now larger and representative of a more serious student body than ever before. The students are beginning to understand the high ambitions the faculty entertains for this institution, and therefore a genuine college spirit is beginning to make itself felt. This atmosphere of sincerity and seriousness is specially evident in the classes of theory and solfeggio.

The commencement exercises of the Arrillaga Musical College will take place on Wednesday, June 12th.

MISS JANET MALBON'S NEW STUDIO

Miss Janet Malbon, the charming young soprano soloist and teacher, has opened a delightful new studio at 25th avenue. This is her residence studio, her down town studio still being in the Kohler & Chase building. Her residence studio is located in one of the new residential districts, making it possible for Miss Malbon to have a garden where fragrant flowers enhance the study artistic atmosphere.

DOROTHY BLANEY GIVES FINE PROGRAM

Exceptionally Intelligent Young Pianist Delights Musical Audience at Dominican College in San Rafael

By ALFRED METZGER

Miss Dorothy Blaney, a most exceptionally intelligent young pianist pupil of the Dominican College in San Rafael, gave an interesting and judiciously selected program of piano compositions at the recital hall of the college on Friday afternoon, May 31st. The artistic character of this event may easily be gathered from the following list of representative works of piano literature: Italian Concerto (Bach); Allegretto, op. 10, No. 2 (Beethoven); Waltzes, op. 39 (Brahms); Fantasie in D minor (Mozart); Andante, op. 22 (Schumann); Tam-

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ence. Her Mozart and Debussy is poetic and impressionistic.

Then, too, Miss Blaney possesses that rare knack of retaining the interest of her audience, proving that her musicianship is partly inborn and partly acquired from the most reliable sources. She plays with deliberation, and yet when necessary she attains climaxes in a manner that puts her technic to the severest tests without marring it in the least. In short, Miss Blaney is a pianist to whom you listen without fatigue or ennui. She has acquired a poise and mental attitude that justifies one to predict, without stultification, a career of more than ordinary dimensions. The Dominican College and Miss Blaney deserve well merited congratulations for the results achieved.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

THE DEVELOPMENT OF THE MODERN THEATRICAL ORGAN

No. 2

In my first talk I showed how the church organ was selected as the best means of producing music suitable for the motion picture. I will now point out the modifications to that instrument which were necessary that something had to be done to brighten up the instrument and to do away as much as possible with the sombre tones which are so characteristic of the church organ. These modifications were worked out by the organ builders along two distinct lines. Established organ firms installed their regular instruments with the addition of chimes, sleigh-bells, glockenspiel, xylophone, drums and often a roll device to play automatically. Other manufacturers used the piano as a basis, adding thereto stops of small compass, traps and effects. The church organs were very satisfactory for the rendition of classical, semi-classical and ballad forms of music. The piano instruments excelled in popular music and producing picture-effects.

About this time Robert Hope-Jones, the brilliant English organ builder, had

theatres. In other words, the inventor claimed that it would render artistically anything from fugues to ragtime and in addition produce effects for the pictures. Like all other innovations the Unit Orchestra was not received with the utmost cordiality. Organists especially turned the cold shoulder to such an unconventional "machine" as they termed it.

After a bitter struggle lasting several years, during which many refinements were added, the Unit Orchestra became firmly established. The success which followed the installation of these instruments throughout the United States and Canada has proven beyond a doubt that this instrument is the best for the motion picture theatre. Further proof is found in the fact that almost every builder of theatre organs has a model similar to the Hope-Jones instrument in its catalogue or is experimenting along similar lines. It was my good fortune to become associated with Mr. Hope-Jones about a year after his first theatrical instrument was installed and to receive training from him in the rendition of secular mu-

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perfected his Unit Orchestra, which was an organ specially designed and voiced for the playing of secular music. Through an arrangement with the Wurlitzer Company, manufacturers of musical instruments, Mr. Hope-Jones developed a modified form of the Unit Orchestra adapted for moving picture theatres, lodges, hotels, etc.

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sic on this new instrument. The magnificent organ that I am now playing at the California Theatre is the concrete fulfillment of his dreams, but, like many other dreamers, he did not live to see his dream-children grow up.

In my next talk I will explain just what the term "Unit Orchestra" means and wherein it varies from conventional organ construction.

Parker use. His present assortment is said to be superior to any that they have ever had. Mr. De Haven and Miss Parker are both vaudevillians. Ever since they embarked upon the stage they have been vaudevillians—they have done their turn in musical comedy, using their vaudeville talents to polish up weaknesses in the play. Mr. De Haven and Miss Parker's last legitimate engagement was with "Hanky Panky."

"The Honeymoon," Aaron Hoffman's newest comedy, in which Glen Anders and company will appear, is the story of a young man who marries a girl, who is a bit of a shrew in order that he may tame her. Mr. Anders, who plays the bridegroom, was last seen in vaudeville in support of Hermine Shone in "The Last of the Quakers." Mr. Hoffman has given him a splendid opportunity which he thoroughly exhausts.

Dixie Norton and Coral Melnotte will appear in a delightful act which intro-

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ORPHEUM

The Orpheum bill for next week will be exceptionally good and will also be remarkable for its great novelty and variety.

Carter De Haven and Flora Parker, who have returned to vaudeville after an absence of two years, will be the new headline attraction. This pair of young stage artists have always been a brilliant asset to whatever form of amusement they have associated themselves with. Their work has always been distinctive because of its dignity and aplomb, proving beyond the shadow of a doubt that comedy, song and dance are greatly improved by refinement. Mr. De Haven and Miss Parker have just completed a series of comedy films. These films increased their popularity and whetted the public's desire to see these two popular players in the flesh again. Mr. De Haven writes the songs and jests he and Miss

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s singing, dancing and a male impersonation by Miss Norton. It is appropriately described as "Songs, Styles and

e Taylor Trio, one man and two will be seen in a sensational wire which calls for great skill and g, and is entirely different to any of the kind previously presented.

the patriotic sketch, "The Frontiers of," with Captain L. E. Ransom, L. U. S. R.; Sergeant Major Jackson, M. C.; Princess Pat Regiment, is creating such a furore; Julie and company in "Divorced;" Kath Clifford, "The Smartest Chap in," and Sallie Fisher and company are Kummer's New England play, "Choir Rehearsal," will be the other features.

KOLB AND DILL AT ALCAZAR

eful men with pencils and a pad of have figured, after visiting the and Dill show at the Alcazar—"The Cost of Loving"—that there are 1,477 laughs in the show. It is computed that the audience hursts merry laughter every seven and a er seconds, and this is believed to world's record for laughter in a ere. Kolb and Dill have reason to oud of this record. If it is true, as ion said, that a "merry heart doeth like a medicine," then Kolb and Dill o grand little doctors, for on their our of the East, with this "High s of Loving" bill, they have played ay five hundred and fifty-five times.

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CECILIA CHORAL CLUB'S THIRD CONCERT

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Audience in Oakland Concert

By ABIE GERRISH-JONES

The Cecilia Choral Club, under the direction of Percy A. R. Dow, gave their third concert of the second season on Thursday evening, May 23d, at the United Presbyterian Church, Oakland. As usual on these occasions, the little church was crowded with an interested audience of friends of the fifty women who comprise the membership of the club, and they were well repaid, as it was a splendid concert, in marked advance of previous work heard by the writer, and an added interest was given to the arrangement and character of the program, which was made up of songs of the British Isles and North America and costumed by the soloists.

It was a long program and would take time to specialize, but the solo work of Mrs. Turney was especially noticeable for the lovely quality of her voice and the manner in which she used it. The echo in the Zuni Indian "Sunrise Call" of Troyer was taken by Mrs. Turney and made of this number a thing both unique and beautiful. The club did splendid work on the choral part, being well in accord and shading the work in admirable unity.

Other noteworthy choruses were Old Folks at Home (Foster), and the Welsh chorus of "Sweet, How Sweet, Hawthorn Blooming." The entire choral wore flags of the countries represented on the program, and Mrs. Engle wore the Drummer Boy's uniform in "Pretty Polly Oliver," which was quite in keeping with her diminutive stature and the song. Mesdames Pittcock, Engle and Hurlbut wore the kilt and plaidie of Scotland in the trio they sang in this group. Mrs. Mary Dewing wore a colonial costume in her solo work in Old Folks at Home, and Mrs. Green in "Last Rose of Summer" wore a gown of a titled lady of old Ireland. When "Dixie" was sung, Mrs. Turney, who took the solo, wore a drape of the American stars and stripes.

Miss Irene Stratton was the visiting soloist and gave two groups of solos for the harp, for which she was warmly encored. As usual, Mr. Dow prefaced each group with appropriate description of the subject matter, to which native wit added many an enjoyable quip, and Mrs. Margaret Hughes was the splendid piano support of all the numbers given. The program in full follows. The Choral is to sing for the soldier boys some time in June.

I. England—"The Mellow Horn" (arr. Moffatt); "Pretty Polly Oliver" (*) (arr. Somervell); "Hit-chat" (arr. Moffatt); (*) Mrs. H. S. Engle.

II. Ireland—"In a Cradle Bright and Golden" (arr. Moffatt); "Last Rose of Summer"; Mrs. Frances Green.

III. Harp Solo—"Il Papillon" (Oberthur), Miss Irene Stratton.

IV. Wales—"Sweet, How Sweet, Hawthorn Blooming" (arr. Moffatt); "All Through the Night" (arr. Page); Misses Eva Gunn, Elise Martens.

V. Scotland—"Wee Willie Winkie" (arr. Moffatt); "Annie Laurie" (*); "Comin' thro the Rye" (*); (*) Mrs. L. H. Herling; (*) Mesdames Pittcock, Engle, Miss Hurlbut.

VI. Harp Solo—"Gallaird" (Hassellmann), Miss Stratton.

VII. America—Indian: "Sunrise Call" (Zuni) (Troyer-Loomis); "Land of the Sky-Blue Water" (Omaha) (Cadman); "Pakoble" ("The Rose") (Cheyenne) Lleurance; Solos—Miss Olive Buford, Negro and Southern: "Swing Low, Sweet Chariot" (Burleigh); "Deep River" (Fisher-Harris); "Wake, Miss Lindy" (Warner); "Old Folks at Home" (*) (Foster); "Dixie" (*) (Emmett); Solos—(*) Mrs. Mary Dewing; (*) Mrs. W. L. Turney.

MRS. CHAS. STUART AYRES' PUPIL RECITALS

Mrs. Charles Stuart Ayres, soprano soloist and teacher of singing, a pupil of William Shakespeare of London, recently gave two delightful pupil recitals in Oakland and San Francisco which demonstrated in no mean degree her ability as a thorough instructor of vocal art. Mrs. Ayres is a graduate of the University of California, and a student of piano since childhood and of voice since the age of fifteen. She is a former student of H. B. Pasmore, of whom she says: "In him I found a splendid union of teacher, friend and musician of the highest type, and I can never feel too grateful for his work with me."

Mrs. Ayres studied with Mr. Pasmore for over three years, and afterwards she studied six months with Mr. Shakespeare, taking a lesson every day. Mrs. Ayres has also coached repertoire with prominent artists, and she mentions Lawrence Strauss as one whose assistance she especially valued. Since her marriage Mrs. Ayres has not appeared so frequently in public, but has devoted her time to her classes, in which she takes absorbing interest. During the ensuing term Mrs. Ayres will be chairman of the program committee of the San Francisco Musical Club.

The program of the pupils recital given at Mrs. Ayres Oakland studio in the Pacific Building on April 29th

was as follows: In the Time of Roses (Reichardt), Lucile Davis; Passing By (Purcell), Caro mio ben (Giordani), Mrs. Emma Nickerson; Daisies (Hawley), May Morning (Denza), Elvira Tiernan; Last Rose of Summer (Old Irish), Serenade (Gounod), Mildred Jacobs; I Love You Truly (Bondi), Little Wooden Shoes (Garnett), Virginia Wilson; duet—Oh, That We Two Were Maying (Nevin), Elvira Tiernan and Mildred Jacobs; The Moon Bent Low (Cadman), Star of Me (Rogers), Elinor Valentine; Wind Song (Rogers), The Graves of Shiraz (Cadman), Annabelle Walsh; The Double (Schubert), Death and the Maiden (Schubert), My Laddie (Thayer), Cry of Rachel (Salter), Mrs. Marion Bushey.

The program presented by Mrs. Ayres pupils at her San Francisco studio, 239 Geary street, on Saturday afternoon, May 29th, was as follows: (Mrs. H. H. Beach) Ah Love, But a Day, (Bergin), Flanders' Fields, Annabelle Walsh; (Bemberg) 'Tis Snowing, (Footer) Oh Swallow, Flying South, (Napravnik) Lullaby from Harold (Cello obligato by Grace Becker), Constance Dewey; (Schubert) Death and the Maiden, The Double, (Rogers) Wind Song, (Salter) Cry of Rachel, Mrs. Marion Bushey; Cello Solo (Selected), Grace Becker; (Nevin) Duet: Oh That We Two Were Maying, Mildred Jacobs, Elvira Tiernan; (Godard) Berceuse from Jocelyn (Cello obligato by Grace Becker), Annabelle Walsh; (Weckerlin) C'est Mon Ami, (Franck) Le Mariage des Roses, Lied, (Massenet) Ouvre Tes Yeux Bleus, Constance Dewey; (La Forge) Before the Crucifix, (Ormond) Roses Are the Rhymes I Wreath, (Tschakowsky) Ye Who Have Yearned Alone (Cello obligato by Grace Becker), Mrs. Marion Bushey; accompanist—Mrs. Mabel Sherburne West.

THE CONRADI FREE VIOLIN SCHOLARSHIP

In order to foster the interest of violin students in serious study, and create a higher standard of musicianship among them, a free violin scholarship is announced for the season 1918-1919 by Arthur Conradi. The scholarship will be awarded to the student who proves himself or herself most worthy in the estimation of the judges. The decision will be made entirely upon a basis of talent and not upon the degree of advancement of the candidate. The judges will be four of the most prominent and capable musicians of San Francisco, Oakland and Berkeley. The scholarship will embrace ten months' tuition in violin and harmony under Mr. Conradi, consisting of two violin lessons and one harmony lesson each week. The following requirements will be observed:

1. The candidate must be under twenty-one (21) years of age.

2. The candidate must play one of the Beethoven Sonatas of his or her own selection.

3. The candidate must play a modern composition displaying somewhat more brilliant technique. This will also be of the candidate's own selection.

4. The candidate must have a fairly good ear. The judges will give such tests as may prove necessary.

The competition will be open to all students of any nationality, the only other requirements being that the successful candidate be worthy, serious and industrious. Should the successful candidate prove unworthy, after a reasonable period of instruction, Mr. Conradi reserves the privilege of discontinuing the scholarship. Mr. Conradi will take no part in the judgment. He, however, reserves the right to instruct any candidates who may desire his services as teacher to prepare them for the examination. The examination for the Conradi Violin Scholarship will be held at The Sorosis Hall, 535 Sutter street, on Saturday morning, September 7th, beginning at 10 o'clock promptly. This scholarship is a permanent institution and is awarded each year on the first Saturday of September.

GILBERT AND SULLIVAN OPERAS IN OAKLAND

The following article which appeared in the San Francisco Examiner of Sunday, June 2d, will be of great interest to all light opera lovers:

After an absence of years, broken only by the short De Wolf Hopper season a year ago, the light opera classics of Gilbert and Sullivan are to be presented in Oakland. Plans have been completed by Harry W. Bishop, manager of the Bishop Playhouse, for a season during which many local favorites and talented singers will be seen in the pleasing roles of the favorite operettas.

On next Saturday night the Bishop Theatre will, for the first time since its opening, step aside from the drama, "The Mikado" being offered by a selected company. Not since 1906, when Manager Bishop brought Ferris Hartman and many of the old Tivoli favorites to Idora Park, have Oakland music lovers been treated to such a season of comic opera as is promised at the Bishop.

Many changes will be made in the Bishop Theatre, which has been temporarily closed since last Saturday. Painters and decorators are at work preparing the house for the special season. Reginald Travers will be the director in charge and will head a cast of fifty performers with a special beauty-singing chorus. Others in the cast will be Alice Elliott, Lucy Van De Mark, Edith Benjamin and William Rainey.

S. F. MUSICAL CLUB CLOSES SEASON

By Abbie Gerrish-Jones

The San Francisco Musical Club closed a most successful season with a program full of interest and enjoyment. In addition to artists whose names are familiar to club women and which stand for a high degree of excellence, there was a visiting artist whose work was far beyond the ordinary, Emile Rosset, violinist, who in conjunction with Mrs. Olga Block Barrett played the difficult Widor Sonata, Op. 59, one of the most intricate and beautiful works for violin and piano extant, considered even more difficult than the Caesa Frank Sonata, and the sum of the united performance was one that will not soon be forgotten by those whose privilege it was to hear and enjoy.

Mr. Rosset has made his reputation in foreign land, having been concertmaster of the Lamoureux Concert and conductor of Les Concerts Rouzes. Mr. Rosset, a pupil of Bertelieri and came to San Francisco during the Exposition. After its close he went to New York and conducted the Century Opera Company, but eventually returned and has elected to stay in San Francisco and open a studio. Mrs. Barrett in the piano part of the Widor number gave a most brilliant performance and many congratulations were in order at the close of the program.

Mrs. Melville Herzog gave two piano numbers with fine effect and facile rendition of difficult passages; the two Liszt numbers, Miss Marguerite Raas, with Miss Prevost at the piano, sang four songs in a group in her usual charming style and easy delivery, to two of which Mrs. F. H. Allen played the violin obligato.

Mrs. Edward Nelson Short, accompanied by Miss Florence Hyde, gave four Felix Fourdrain songs, although handicapped by a severe cold, sang them beautifully. The "Night in Algiers" was given with a regard to Oriental coloring that made it the picture that the composer painted in "tone-pigment," and it could be heard many times under this same treatment without palling.

Miss Wellendorf, president of the club, made two usual announcements and presided at the piano during the singing of our beloved National Anthem. The program in full was: Liszt—Sonetto 123 del Petrarca, Etude de Concert, No. 2 (F Minor), Mrs. Melville W. Herzog; Lida Waldrop—Love, They Wait for Your Return, Carl—A Pastorale, Bemberg—Chant Hindu, Loret—Chanson de Barberine, Miss Marguerite Raas, Miss Marie Prevost at the piano, Mrs. F. H. Allen, Jr., violin obligato; Ch. M. Widor—Sonata Op. 59 (piano and violin Olga Block Barrett, Mr. Emile Rosset; Felix Fourdrain—Alger le Soir, Le Papillon, Chanson Norvégienne L'Oasis, Mrs. Edward Nelson Short, Miss Florence Hyde at the piano; Miss Olive Hyde, chairman of Program Committee.

MRS. REES RECOVERED FROM SICKNESS

After being confined to her bed for three weeks and to her room for one week on account of sickness, caused by too strenuous duties resulting from too zealous efforts in behalf of war work, Mrs. Richard Rees went to Pacific Grove to recuperate. She is there now enjoying the healthy sea breezes and will soon return to this city to resume her work. But this time on a more careful and judicious basis. Mrs. Rees is altogether too fine an artist to endanger her health, even with such praiseworthy efforts as participating in war benefits.

A UNIQUE WEDDING CELEBRATION

When Frieda Elenore Mueller, a most gifted and intelligent vocal artist student of Giacomo Minkowski was married to Richard Whitnev Sterling on Saturday evening, May 12th, a unique wedding reception was arranged for her at the studio of her teacher in the Kohl & Chase building by the latter, and her fellow students. Since Mr. Minkowski has about him only artists of professional calibre, and since a number of these participated in a most enjoyable program, the event may easily be included among the most artistic and most unique ever witnessed in this city. The invited guests were simply elated over the idea and the splendid execution of the same.

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VOL. XXXIV. No. 11

SAN FRANCISCO, SATURDAY, JUNE 15, 1918

Price 10 Cents

TEN THOUSAND SOLDIER BOYS SING FOR FIFTEEN THOUSAND PEOPLE

Under the Magnetic Direction of Festyn Davies, Lusty Voices, Backed by Thrilling Military Bands, Arouse Multitude to Highest Pitch of Patriotic Enthusiasm—Ernestine Schumann-Heink Releases Her Magnificent Contralto Voice, Causing It to Ring Out With Youthful Pliancy and Spirited Display of Genuine Temperament.

By ALFRED METZGER

Everyone of the fifteen thousand people that assembled at the Mammoth Song Festival given in the Stadium of Stanford University, Palo Alto, on Sunday afternoon, June 9th, was thrilled through and through upon witnessing what may safely be recorded as the greatest open song festival ever given in America. This may be said both of the numerical and patriotic aspect of the occasion. Added to the fifteen thousand cheering men, women and children on the grand stands and bleachers there were ten thousand young American men in uniform, who lifted their voices in song and who, in this magnificent ensemble, thrilled everyone whose heart is not dead to the great emotions that stir the human soul. Anyone who was not thrilled upon witnessing this spectacle is to be pitied, for he or she fails to grasp one of the most wonderful emotions the human heart is capable of, namely, that of PATRIOTISM.

The writer really was not so much interested in what was sung on this occasion as how everything was done. The spirit behind this event was the great and wonderful thing to us. Consequently it is not the place or time to jot down analytical critical remarks, but to give an idea how fifteen thousand civilians lined with ten thousand soldiers in behalf of a worthy cause to show how much there is in their hearts for their country and their government, and the result was simply magnificent. First came the entrance of the various regiments with their bands and flags, marching with precision and uniformity and singing each their favorite songs. The 1st Infantry sang I'll Wed the Girl I Left Behind; the 62d Infantry aroused the crowd with a hearty and ringing rendition of Over There; the 8th Infantry also thrilled everyone with this fine rhythmic march song; the 13th Infantry gave an effective mass chorus of the Long Trail, and the 319th engineers sang the music of the Faust soldiers chorus in new words in a manner that put to shame many a grand opera chorus we have heard, both as to virility and purity of intonation.

There was a marching and singing competition among the Field Artillery, and the 81st regiment won the honors. They sang new words to an old song entitled March of the Men of Harlech. The 2nd Field Artillery sang Liza Jane with a tune and libretto that could not help but gain sympathetic approval. The 53d Artillery received cheers because of its virile interpretation of that great favorite air, Goodbye Broadway, Hello France. The 1st Field Artillery won in the band contest. All of the bands were singularly good and played splendidly together. There was rhythmic precision which was as well among military spectacles as two of the hands, the 83d Artillery as well as the 2d, proved to be rare examples of this kind of musical organization. They not only played splendidly, but phrased in a most artistic manner. We should like to hear an entire concert program interpreted by these bands.

Mme. Schumann-Heink, notwithstanding the huge spectacle of fifteen thousand soldiers and ten thousand soldiers packed in one enclosure, towered somehow above the masses as a commanding figure. This

was evidently apparent to more people than just this writer, for when she appeared on the field, surrounded by a wall of soldiery, a huge cheer was released from this crowd and an ovation was tendered the like of which has possibly never been witnessed anywhere. The great Diva must have felt proud to stir such a multitude to the very depths of their beings. Surely there is something magnificent about this great woman. Her appearance alone impresses one with her greatness. Her face beams kindness and affection for all, and when she sang that song containing the beautiful sentiment about the time when the boys come home her whole soul seemed to be fused with her great voice to give expression to universal emotion.

Mme. Schumann-Heink revealed her greatness as an artist in more ways than just the display of a beautiful voice used with the acme of artistry. She proved that she knew how to sing to a crowd of 25,000 people so that everyone could hear her. By turning first to one side then to another, then to the front of the field and then to the back she gave all an opportunity to hear her in a space where no provisions were either made or intended for adequate acoustics. In

this manner no one missed her indescribable voice and dramatic fervor. Her face beamed and occasionally she seemed to embrace the ten thousand soldier boys in her generous arms, as if she wished to draw them all to her heart.

Mme. Schumann-Heink began her group of songs with My Heart Ever Faithful from Mendelssohn's Oratorio St. Paul, and she sang this ever beautiful aria with that earnest surrender to its depth of feeling which is not only an artistic expression of loyalty and faith, but which on this occasion was singularly apropos. There is no artist that is giving as much of her vitality and her earthly goods during these times of stress and trial than this great woman, and the fact that the American people are valuing her generous and willing sacrifices at their true merit was graphically demonstrated from the hearty and thrilling tribute paid her by twenty-five thousand people, which culminated in the presentation of a beautiful golden brooch, studded with diamonds, rubies and sapphires, and presented by Major General John F. Morrison. On the face of the brooch was engraved: "Festival of Music and Song, Camp Fremont, June 9, 1918." On the reverse side was inscribed: "Pre-

sented by the War Camp Community Service of Camp Fremont to Mme. Ernestine Schumann-Heink in appreciation of loyal and generous service."

One of the other commanding figures on this occasion was Festyn Davies, the song leader of the ten thousand soldiers that thrilled the multitude with their fine selections. Mr. Davies possesses that electrifying personality that simply forces people to sing. He not only joins in the singing, but waves first one arm then another, keeps time with his feet and expresses the sentiment of the songs with every motion of his supple body. It is no easy task to sway ten thousand men and make them sing with verve, and anyone who accomplishes such a task is a genius in the finest sense of the word. Mr. Davies not only gave evidence of being an excellent choral conductor, but he also had an opportunity to gain well merited applause as a singer. His flowing, flexible tenor voice rang out impressively during the interpretation of a number of songs, including, Let Me Like a Soldier Fall, and Mother Machree. There was spirit and depth of expression in these renditions and the enthusiastic reward he received from his monster audience was indeed well justified. Mr. Davies also secured remarkable artistic results from the community chorus of twelve hundred voices (accompanied by an orchestra), which sang The Heavens Are Telling, from Haydn's Creation and Sullivan's The Lost Chord, in a manner that showed excellent training as to adequate intonation and judicious phrasing. This is one of the few times that the writer could hear both male and female voices sufficiently distinct to appreciate their even balance and also to understand their enunciation. Mr. Davies is entitled to the most unreserved praise for his work, and he is beyond question the right man in the right place.

This huge event was under the management of Selby C. Oppenheimer, who surely succeeded in discovering the right people to handle the tremendous crowd. If you consider that there were fifteen thousand people, ten thousand soldiers and several thousand automobiles to take care of, you will find that it is something to brag about to be able to say that no hitch occurred either in the admission or the release of this huge mass of people. Of course the soldiers were directed by their officers, but this still left the mass of spectators and the automobiles to be taken care of, and Mr. Oppenheimer evidently selected the right sort of people to take charge of this end of the affair. Another gentleman who deserves credit is Phillip Hastings, who attended to the publicity work. It is surely something to be proud of to be able to say that the affair had been sufficiently advertised to bring thousands of people from miles around a rather small community in sufficiently large numbers to nearly pack a stadium that holds seventeen thousand people. This is specially remarkable when the prices range from \$2.50 down. One of the most delightful features of the great event was an impromptu bombardment of the soldiers by the audience that suddenly began to throw cigarettes, cigars, candy, fans, money and all kinds of articles into the mass of uniformed boys to give material expression to their affection and their admiration for the boys in khaki. Surely the entire event was an inspiring spectacle and it will form one of the happiest and most pleasing afternoons in the life of everyone who had the good fortune to be present.



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Executive Office

Suite 601, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

OL. XXXIV. SATURDAY, JUNE 15, 1918 No. 11

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage: \$2.00
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Foreign Countries 3.00

SEVENTEENTH YEAR

CLARENCE EDDY FINE METHOD FOR THE ORGAN

The John Church Company of Cincinnati has just published the first of two volumes of "A Method for the Organ," by Clarence Eddy, America's greatest organist, and one of the foremost organ virtuosos in the world. Walter Kramer, composer and critic, said in part in an intelligent review of this splendid work, appearing in a recent issue of Musical America:

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"For every organist and organ student the method will be a welcome work. It is at once illuminating for the student, and full of valuable information for the professional. It should have a place in the libraries of both. The publication of the second volume will be eagerly awaited, for when it is published there will be available as fine an organ method as has ever been written. Mr. Eddy contributes with it a work which will carry his name to posterity, a work born out of the illness of his years of experience, his great virtuosity in the 'king of instruments' and the maturity of his musicianship."

MABEL RIEGELMAN'S FAMILY IN WAR SERVICE

Mabel Riegelman, operatic soprano, has five members of her family in active war service at the present time. Miss Riegelman's grandfather, Charles Robert Riegelman, succumbed to wounds received in the Civil War. Her only brother, Carl Riegelman, just turned twenty-five years of age, enlisted upon the entrance of the United States in the present conflict, served on the U. S. Oregon, on the Pacific Coast, was transferred to the U. S. S. Rappahannock and has already been to France. According to latest mail he is once again somewhere at sea.

Miss Riegelman's cousin, Captain Stanley M. Isaacs, Company K, First Regiment, Ohio Infantry, was presented with a sabre by his company, in recognition of his being the youngest captain in the regiment. He is just reached his twenty-second year.

Another cousin, Lieutenant Harold Riegelman, is now somewhere in France. Still another cousin, Private (First Class) Samuel Horman, is a member of Mobile Operating Unit, Section 507, of the Ambulance Corps. In each instance these young men are the only sons of their respective families, each of the consins being the only child. And finally, Miss Riegelman's uncle, M. Isaacs, of Cincinnati, too old for regular service, has taken up all of his business interests to become athletics promoter in the camp Y. M. C. A. at Camp Sheridan, Montgomery, Alabama.

Miss Riegelman herself has made many concert appearances for the Red Cross and other war benefits and aid of the Liberty Loan. She appeared recently at the Stadium in New York City and was the recipient of a large silk American flag, presented to her in token of her helpfulness.

FRED MAURER TO GIVE RED CROSS CONCERT

Fred. Maurer will give a concert for the benefit of the Red Cross at his residence, 1726 Le Roy avenue, Berkeley, on Thursday evening, June 20th. He will be assisted by Mme. Jeanne Jomelli, soprano, and Hother Wismer, violinist. Knowing these artists as well as we do, we do not hesitate to state that a most important program has been arranged for this auspicious occasion, and it will not be exaggeration to predict that the spacious rooms of the residence of Mr. Maurer will not be sufficiently large to accommodate all the people eager to hear these fine artists, and at the same time aid a most worthy cause.

THIRTY-EIGHTH MANSFELDT CLUB RECITAL

Hugo Mansfeldt Delights and Agreeably Surprises His Host of Friends With an Admirable Interpretation of the Liszt E Flat Concerto

The Mansfeldt Club gave the thirty-eighth recital of its long list of pianistic triumphs at the Ballroom of the Palace Hotel on Wednesday evening, June 5th, and on this occasion the enthusiasm of the audience that crowded the spacious auditorium was enhanced by the fact that Hugo Mansfeldt, whose reputation as a piano virtuoso is second to no one, again gave his host of admirers an opportunity to delight in his exquisite artistry. Mr. Mansfeldt's virtuosity can not be too heartily endorsed. He is a pianist of the most authoritative kind, and he plays with a poetic insight and a surety of technic that leaves nothing to be desired. With Mrs. Mansfeldt at the second piano he interpreted the E minor concerto by Liszt in a manner that is bound to leave pleasant memories with those fortunate enough to hear him. While Mr. Mansfeldt is entitled to a certain prestige as a Liszt pupil, he is justified to take even more pride in the fact that his association with the master has left his own individuality unspoiled. He does not play Liszt as the master wanted him to play, but he plays it with the insight of the executive artist who can see beauties that often the composer himself fails to realize. In other words, Mr. Mansfeldt plays his Liszt with a genuine love and affection and therefore he attains musical coloring that no one else attains just exactly in the same manner.

Today Mr. Mansfeldt interprets with as great technical purity and with as virile a musicianly depth as he did several years ago, and he has added now the maturity that only experience can acquire. To listen to this master is to enjoy a performance charged with fine sentiment in such a manner that even the ordinary technical intricacies are phrased with fixed musical ideas. This ability to make technic eloquent with sentiment is given to but few artists, and we readily confess that Hugo Mansfeldt must be counted prominently among them. The ovation he received was indeed well merited. Mrs. Mansfeldt had a most difficult task in her interpretation of the orchestral part of the concerto on the second piano. To say that she played with assurance, intelligence and adherence to Mr. Mansfeldt's individuality is no mean praise to bestow upon her.

The members of the Mansfeldt Club who participated in this program and who contributed not a little to the enjoyment of the event were: Miss Lillian Simonson and Miss Stella Howell, who played Saint-Saens' G minor concerto in a manner that reflected highly on their technical and musicianly skill; Miss Ruth Viola Davis, who played effectively and with fine insight Schumann's Warum and Liszt's Eighth Hungarian Rhapsodie; Mrs. William Romaine Jr., Miss Esther Hjelte and Miss Lillian Simonson, who each played a movement of Beethoven's seventh sonata for violin and piano with Cedric Wright in a manner that supported the skillful violinist's delightful performance in a most musicianly manner, and the Misses Berkeley and Stella Howell, who gave a most brilliant interpretation of Liszt's A major Concerto with fluency of technic and depth of sentiment. The entire event was one of which the Mansfeldt Club has every reason to feel decidedly proud, and everyone in the large audience will readily acknowledge this fact.

HOTHER WISMER PLAYS WITH SCHUMANN-HEINK

Hother Wismer, the well known and decidedly gifted violin virtuoso, was the assisting artist at a concert given by Mme. Ernestine Schumann-Heink for the sick and wounded soldiers at the base hospital at Camp Fremont on Monday afternoon, June 10th. In addition to a number of solos, including Ballade and Polonaise by Vieuxtemps and Siciliano and Rikardon by Francoeur-Kreisler, Mr. Wismer played the violin obligato to Bach-Gounod's Ave Maria sung by Mme. Schumann-Heink on this occasion. The Diva also sang the same works which she sang on the previous day at the Stanford Stadium for 10,000 soldiers and 15,000 people, and her audience, consisting of soldiers confined to the hospital either on account of sickness or wounds received in the war, cheered her just as lustily as the 10,000 healthy young men on Sunday at the mammoth festival. Mme. Schumann-Heink complimented Mr. Wismer heartily on his playing and expressed her gratitude before the audience by forcing him to bow his acknowledgments with her. The accompaniments were skillfully played by Miss Ewing, Mme. Schumann-Heink's accompanist, and Lieutenant Sterling.

PALACE OF FINE ARTS MUSICALE

The eighth concert in the second series of Half Hour Musicales, entitled Co-Relation of the Arts, was given under the direction of L. Nilsen Laurvik, on Sunday afternoon, June 9th. The following program was under the direction of Mme. Emilia Tojetti and was interpreted with an artistry worthy of the prominent artists that participated in it: Pianoforte Solos—(a) Prelude (Rachmaninoff), (b) Humoresque (Jnani), (c) Etude de Concert (Macedowell), Mrs. Alberta Livernash-Hyde; Songs—(a) Chanson Russe (Paladilhe), (b) Aria di Musetta, La Boheme (Puccini), Miss Jennie Eishwald, Miss Mabel Hughes, accompanist; Cello Solos—(a) Adagio (Mozart), (b) The Swan (Saint-Saens), (c) Scherzo (Van Goens), Mr. Herbert Riley, Mrs. E. E. Young, accompanist; Pianoforte Solos—(a) Fairy Garden (Ravel), (b) Rhapsodie, No. 13 (Liszt), Mrs. Alberta Livernash-Hyde; Songs—(a) Crying of the Waters (Campbell-Tipton), (b) Spring Song (Weil), Miss Jennie Eishwald, Miss Mabel Hughes at the piano; Cello Solos—(a) Orientale (Cui), (b) Spanish Dance (Vito Popper), Mr. Herbert Riley, Mrs. E. E. Young at the piano.

MINOR NOTES

BY HERBERT I. BENNETT

On June 17th, at Washington, the bill for a National Conservatory of Music is to come up for a preliminary hearing and discussion before the Congressional Committee on Education. Says the Musical Courier: "It is hardly necessary to point out that this measure is of vital importance to the entire musical and artistic fraternity of America and also to our public at large." It is believed that the National Conservatory bill is going to be generally supported.

Mme. Galli-Curci is reported to have said that the view obtained from the top of Twin Peaks in San Francisco, commanding, as it does, a broad sweep of bay, ocean, city and mountains, reminds her more of the Bay of Naples than any other harbor she has ever seen.

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, was encountered for a moment by this writer on O'Farrell street the other day, this being my first sight of the distinguished baton artist since the latter's recent return from his Eastern visit. Mr. Hertz is looking fit and fine and assured me that he is glad to be back in California, and is looking forward to a brilliant symphony season here next winter.

It is told this department on reliable authority that the popular concertmaster of the San Francisco Symphony Orchestra, Louis Persinger, is learning to play the clarinet as a side or auxiliary accomplishment. It is also told us that the noises emanating from the Persinger abode as a result of this latest artistic move are sufficient to drown completely the wails sent heavenward by tiny Louis Persinger, Jr., when "papa" moans and screeches on his clarinet.

Alice Mayer, the well known San Francisco pianist, ought to hold an exhibition of her cleverly devised "Kewpie Kards." They are simply the limit of bubbling wit and originality. Long life to Miss Alice and her Kewpies!

GARDEN PARTY AT CASA EL FORESTO

On the afternoon of Saturday, May 25th, there was held at Casa El Foresto, the beautiful home of Mr. and Mrs. M. H. Levy, adjoining Sutro Forest in San Francisco, a very attractive affair styled a "Garden Party in Aid of Our Boys Over There." The program included dancing by Ruth St. Denis, the celebrated terpsichorean artist, and her graceful associates, Margaret Loomis and Claire Thompson; vocal selections by Muriel Bixton, Iole Pastori and Rose Isaacs; cartoons executed by Fay King, and musical selections by Mrs. George Uhl, Alberta Livernash Hyde, Alice Mayer, Herbert Riley, Albert Hickman and Louis Horst. Several hundred dollars was cleared for a worthy cause.

Alice Mayer, San Francisco's brilliant young pianist, accompanied Ruth St. Denis at this affair, also at the Soldier's Canteen on Lombard street, San Francisco, on the same evening, and at the Oakland Technical High School on the afternoon of May 27th. Miss St. Denis and her company were appearing at that time at the Orpheum.

IMPRESARIOS ATTEND MAMMOTH FESTIVAL

Among the prominent musical people who attended the Mammoth Song Festival at Stanford Stadium in Palo Alto on Sunday afternoon, June 9th, were L. E. Behymer, the distinguished California impresario, and Laurence A. Lambert of Portland, who for some time has been recognized as a leading force in the managerial field in Canada, and recently located in Portland, Ore., as the head of the Ellison-White Musical Bureau. Both gentlemen were most enthusiastic in their expressions regarding the magnitude of the enterprise and their admiration for Mme. Schumann-Heink. Mr. Behymer came specially from Los Angeles to attend this event, while Mr. Lambert was in San Francisco on business, and stayed over to be among those present.

ALICE MAYER RECEIVES DIPLOMA

The Douillet Conservatory of Music, on the recommendation of the faculty, has awarded a diploma of graduation to Alice Mayer, who has completed the artist's course of study in the art of pianoforte playing and theory of music. It is gratifying to know that Alice Mayer is not alone a brilliant virtuoso, as she proved in her recitals last season, but is also proficient in the science of harmony, counterpoint and theory of music in general, which is so indispensable for a good musician, and which is so seldom found in one so young, being the youngest graduate of the institution. All her friends and admirers will no doubt extend her their heartiest congratulations, and watch her future artistic development, as nature has endowed her with exceptional talents. Being under the excellent guidance of her teacher, Pierre Douillet, confidence is felt that her future artistic career will reach the highest zenith.

MISS JESSIE CLYDE IN CONCERT

Miss Jessie Clyde, the brilliant young soprano pupil of Mrs. A. F. Bridge, was soloist at the lobby concert of the Fairmont Hotel on Sunday evening, June 2d. She sang Bleichmann's Come Child Beside Me, Dagmar de Ruebner's Perriot and Springs Awakening of Sanderson. Her splendid voice and artistic interpretation earned her hearty applause.

PACIFIC MUSICAL SOCIETY'S FINAL PROGRAM

By Abbie Gerrish-Jones

The ball room of the Palace Hotel was crowded to the doors on Wednesday evening, May 22d, with members and guests of the Pacific Musical Society, assembled to hear the closing program of the season. The artists who contributed to the evening's enjoyment were of our best and the offerings were happily chosen, making up one of the most delightful affairs of the kind ever given by the society.

The opening number was a Sonata in A major, Op. 100 by Brahms, and was performed by Charles Schilsky, violinist, and Albert Elkus, pianist. This was a most brilliant offering, for both artists, who were well balanced as to technical equipment, and I think Albert Elkus, whom we are all proud to call "our own," was never heard to better advantage, playing easily and with beautiful phrasing the difficult passages that occur all through this really big work. Mr. Elkus is heard so seldom in his capacity as a pianist, there are many who do not know the extent of his ability as a performer, as remarks overheard from auditors attested, showing surprise at the splendid performance given by this young artist.

Iole Pastori was the vocalist of the evening and her lovely voice won acclaim from a delighted audience. This is a splendid little artist, and I would that we might hear her more often.

The Trio in E Flat major, Op. 14, by Mozart, a charming number, had the fortunate interpretation of a trio of performers well suited to a composition requiring absolute sympathy of treatment in the handling of its dainty flagree, and was given a rarely delightful performance by Nathan Firestone, viola; H. B. Randall, clarinet, both these artists of the San Francisco Symphony Orchestra, and first in their line of work, and Mrs. Ritter at the piano, the president of the Society, showing herself as admirable a pianist as in everything else she undertakes, and thoroughly mistress of her subject. This also was a surprise to many who did not know the extent of the little lady's accomplishments, and the piano was a delightful "accessory" to the other instruments under the skillful fingers of Mrs. Ritter. Altogether it was one of the most thoroughly satisfying performances heard for some time, and won a most enthusiastic encore for the performers who did not, however, respond except to acknowledge it.

Charles Schilsky, with the piano support of Albert Elkus, closed the program with an Introduction and Rondo Capriccio by Saint-Saens, and it was, I think, the best number he has given before a San Francisco audience so far as sentiment is concerned, and was thoroughly enjoyable, winning Mr. Schilsky a rousing encore.

At the close of the program Mrs. Ritter gave a little talk in the form of a resumé of events during her presidency and at its close introduced in a few graceful words the new president, Mrs. John McGaw, who as gracefully acknowledged it in a short speech.

There will be one more afternoon program given over to student members at the next fortnightly meeting, when the Society disbands after one of the most successful seasons of its short career. Wednesday evening's program follows: Sonata in A Major, Op. 100 (Brahms), Charles Schilsky, violin, Albert Elkus, piano; The Birthday (Woodman), Chanson Indoue (Bemberg), Il Dacio (Arditi), Iole Pastori, Austin Mosher at the piano; Trio in E Flat Major, Op. 14 (Mozart), Mrs. William Ritter, piano, H. B. Randall, clarinet, Nathan Firestone, viola; Introduction and Rondo capriccioso (Saint-Saens), Charles Schilsky, Albert Elkus.

MISS SIMPSON'S PUPILS RECITAL

The closing recital of the season in the studio of Miss Elizabeth Simpson was held on Saturday afternoon, June 1st, and it was a delightful social event, the studio being filled to its capacity with an interested and appreciative audience. An especially attractive feature was the "Junior Recital," which preceded the regular program, this being given by younger members of Miss Simpson's class, and by pupils of her graduate teachers. An interesting demonstration of children's harmony was also given by Miss Edith Doane, and dainty refreshments concluded the pleasant afternoon. The entire program was as follows: Junior Recital—Barcarolle (Chaminade), Pauline Moran; Chorale, Wilder Reiter (Schumann), Helen Wood; Etude (Heller), June Martin; Child's Song and Prayer (Reed), Humming Bird's Waltz (Schiller), Katherine Theinger (presented by



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Miss Helen MacGregor; A Little Piece (Czerny), Margaret Martin; Tone Sketch (George Newcomb), Margaret Martin; Adieu to the Piano (Beethoven), Edith Doane; Moment Musicale (Schubert), Tarantelle (MacDowell), Venetian Boat Song (Mendelssohn), Gordon Hall; Violin Solos: Serenade (Pierne), Berceuse from Joscelyn (Godard), Kathryn Millberry.

Class Program—Preludes, C Sharp Minor and G Minor (Rachmaninoff), Mrs. Richard Martin; Romanza F Sharp (Schumann), Erotikon (Sjogren), Romance (Sibelius), Mrs. Guy Stillman Millberry; Allegretto (Haydn), Prelude F Sharp (Chopin), Miss Gladys Sibley; Impromptu (Rubinstein), Spinning Song (Mendelssohn), Miss Helen MacGregor; Etude Op. 25 No. 2 (Chopin), Miss Beatrice Beppler; The Nightingale (Liszt), Etude F Major (Chopin), Mrs. R. G. Williams; Gondoliera, Rhapsodie No. VI (Liszt), Mrs. Richard Martin.

MRS. OSCAR MANSFELDT'S PUPILS RECITAL

The Colonial Ballroom of the St. Francis Hotel was crowded with an interested and greatly pleased audience on Tuesday evening, June 4th, when the pupils of Mrs. Oscar Mansfeldt gave one of their rare but decidedly artistic public piano recitals. Mrs. Mansfeldt's events are always looked forward to with great interest and, as a rule, there is a surprise of some kind. While all the participants exhibit intelligent study and conscientious training, there are usually one or two who reveal extraordinary ability, and this occasion was no exception to the rule. There were not less than five compositions on the program that had not been heard in this city before and these were: Nocturne (Sgambadi), Arabesque (Jose Rolon), Au Jardin (Balakirew), La Nuit (Glazounow), Prelude from Suite (Debussy) and Suite Op. 50 (Moszkowsky).

The program began with Nocturne (Sgambadi) and Prelude G minor (Rachmaninoff), played skillfully and smoothly by Miss Annie Zimmermann. Miss Irene McSwain gave a most intelligent and vigorous interpretation of Schumann's Papillons that contained quite considerable romantic color and thus brought well merited applause to the capable young pianist. Miss McSwain later played a group of three works heard for the first time here, namely, Balakirew's Au Jardin, Glazounow's

EDDY'S CHURCH MUSIC

Whatever Clarence Eddy, the well known organist, does is of interest to all Americans. Probably no organist has been heard all over the United States as frequently as Mr. Eddy. His solo quartet and chorus in the First Presbyterian Church, Oakland, Cal., has given some notable music. He gives organ recitals following the evening services, which are played notable standard works as well as novelties.—Musical Courier.

LUTHER BURBANK ON MUSIC

Luther Burbank says about music:

"Music is fundamental—one of the great sources of life, health, strength and happiness. It is one of the voices of nature—voice of soul to soul adapted to every mood. Music releases the soul from its mortal shell and takes it to brighter skies, new oceans, mountains, flowers, birds, trees and brooks, where time and space do not intrude."

MRS. CARRIE BROWN DEXTER ACTIVE

Mrs. Carrie Brown Dexter, music supervisor of the schools in Modesto, is doing her share to keep music constantly before the public eye, and arrange a number of events that add greatly to the musical progress of that thriving city. Recently she directed Community Sing which crowded the auditorium and netted a neat sum for the Red Cross. Mrs. Dexter is evidently thoroughly competent to fill her responsible position.

La Nuit and Debussy's Prelude from Suite. Since their works belong to the ultra modern school of composition they required particular intelligence for adequate interpretation, and Miss McSwain supplied this requirement to the satisfaction of everyone.

Miss May Dunne gave not only a technically clear performance of Liszt's Etude in F minor, but added certain musical coloring which delighted her hearer. Miss Hazel Horst sang a group of three songs: Blow Thou Winter Wind (Gerard-Barton), When Love is Kind (Old Irish), Plaisir d'Amour (Martini) in a manner that justly earned her the hearty approval of the audience. Miss Dunne was ably accompanied on the piano by Miss Marie Campbell, and Miss Kathryn Wood played a most skillful and artistic flute obligato. Later on the program Miss Horst played a group of piano compositions in a decidedly musicianly manner, exhibiting both technical fluency and a certain element of intellectuality as well as poetic insight. Her selection included: On the Wings of Songs (Mendelssohn-Liszt), Nocturne op. 27 No. 2 (Chopin), Ballade A flat (Chopin).

Miss Vera Cavanaugh gave an excellent interpretation of Chopin's Etude in F minor and Wagner-Liszt's Swanade. She proved herself capable to cope with the various technical and musical difficulties that beset the interpreter of the deeper sentiments of musical expression. Miss Alberta Whale, with her gratifying rendition of Rachmaninoff's Barcarolle, Gabrieliwitsch's Medie and Jose Rolon's Arabesque placed herself among the best of these clever students. She brought out the daintiness and poetry of these works in a manner that enhanced their pianistic value.

Miss Aileen Fealey belonged to the surprises of the evening. She played Moszkowsky's Suite op. 50, which was heard for the first time in this city on this occasion, in a manner of which even a veteran need not have been ashamed. Technically she accomplished brilliant feats and from a purely musicianly standpoint she succeeded in phrasing in a most intelligent fashion.

MISS ANNA NEWMAN ENGAGED

The many friends of Miss Anna Newman, daughter of Mr. and Mrs. Paul Newman of 752 Fifth avenue, were genuinely surprised to hear of her engagement to Harry Coffee, a prominent business man of Fresno, and of M. Coffee of this city. Miss Newman is well known in local musical circles as a thorough teacher of piano and a sympathetic and brilliant accompanist.

In her capacity as an accompanist she has appeared at prominent musical affairs and has assisted many of the local artists. Miss Newman and Mr. Coffee will receive their friends on the afternoon of June 16th at home. The wedding will take place within a few months. Miss Newman's friends regret to hear that she will make her home in Fresno, where she will continue her interest in music, and where she will no doubt be heard frequently at public and private musical functions.

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SAN FRANCISCO MUSIC TEACHERS MEETING

The San Francisco Music Teachers' Association met at the residence of Mrs. E. E. Young, 22 Presidio Terrace, on Saturday evening, June 8th, to discuss a plan for the furtherance of the National Conservatory of Music, under Government control, which will be brought before the annual convention to be held in Los Angeles from July 9th to 12th inclusive. A paper was finally signed by those in favor of the project and this will be forwarded to Washington.

The program, which was given before the business of the evening was discussed, was of unusual excellence throughout. Miss Jessie Fredericks read a most comprehensive paper on the Municipal Music Library, which brought before the listeners many points of interest in its connection hitherto undreamed of and enhancing the importance of this branch of our splendid library to those who have been too busy to investigate for themselves.

The musical part of the program was furnished by Mary Alveta Morse, soprano; Mrs. M. E. Blanchard, contralto; Samuel Savannah, violinist; Ramon Aquabella, composer-pianist, and Mrs. Maurice L. Kramer, pianist, who played in the Suite for violin and piano with Mr. Savannah. Mrs. Young accompanied the singers. The lovely music room and gallery above were well filled with guests, who were afterward entertained by the hostess and a most enjoyable social hour was spent before the company broke up. The program follows:

Paper read by Miss Jessie Fredericks on the Municipal Music Library. Song Solos—(a) Polly Willis (Deane), (b) Romance (Debussy), (c) The Tryst (Sibelius), Mary Alveta Morse, soprano; Piano Solos—(a) La Perla, (b) Besito, (c) Etude (Manuscript Ramon Aquabella), Ramon Aquabella; Song Solos—(a) Lungi al caro bene (Fecchi), (b) Lost Arrow (H. G. Steward), (c) Day is Gone (Marguerite Lang), Mrs. M. E. Blanchard, contralto; Suite for Violin and Piano (Ed. Schmitt), Samuel Savannah and Mrs. Maurice L. Kramer; Mrs. E. E. Young, accompanist of the evening.

FINE ORGAN PROGRAMS BY CLARENCE EDDY

On Sunday, June 9th, Clarence Eddy played two particularly artistic and well chosen organ programs for the morning and evening service of the First Presbyterian Church in Oakland, of which congregation he is the organist. The program for the morning service was as follows: Organ Prelude—Paraphrase on a Christmas hymn (William Faulkes), Anthem—Thine O Lord is the Greatness (Will C. Macfarlane), chorus; Offertory—The Angelus (with chimes), (E. Duncan); Aria, Come Ye Children from the Prodigal Son (Arthur Sullivan), tenor solo; Organ Postlude—Grand Festival chorus, new (Arthur Davis).

The program for the evening service was: Organ prelude—Meditation (Rossetter G. Cole), dedicated to Clarence Eddy; Anthem—A Prayer in Time of War (Clarence Dickenson), bass and contralto solos and

chorus; Offertory—A Shepherd's Evening Prayer (new), (Nevin); Anthem—Again as Evening Shadow Falls (Frank L. Eyer), Quartette and Chorus; Organ Recital—Melody in Folk Song Style (Charles Wakefield Cadman); Nuptial Song (Friml-Faulkes); Concert Overture in D (William Faulkes), dedicated to Clarence Eddy.

The Quartette of the First Presbyterian Church Choir consists of: Mrs. Zilpha R. Jenkins, soprano; Miss Amy Holman, contralto; Maurice Anger, tenor, and John F. Jones, bass.

MME. CAILLEAU GREATLY IN DEMAND

Mme. Rose Relda Cailleau, the distinguished soprano soloist and vocal instructor, has been greatly in demand during the last few weeks. And since this is supposed

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to be the off-season of the year this activity is greatly to the credit of Mme. Cailleau. On Thursday, May 26th, Mme. Cailleau sang at the Palace of Fine Arts. On June 11th she was soloist at a big Red Cross benefit in Ross Valley. On July 9th she will sing in Los Angeles at the Convention of the Music Teachers Association of California.

One of Mme. Cailleau's promising pupils, Miss Jennie Eichwald, sang at the eighth concert of the second series of Half Hour Musicales at the Palace of Fine Arts on Sunday afternoon, June 9th. She scored a genuine success and was complimented upon her velvety tone and intelligent interpretation. After several recalls she responded to an encore.

MISS DOROTHEA MANSFELDT'S PUPILS RECITAL

The pupils of Miss Dorothea Mansfeldt gave a most enjoyable and creditable piano recital at Sorosis Club Hall, 536 Sutter street, on Monday evening, June 10. The following program elicited the hearty approval and praise of a large and musical audience: Elegie (Massenet), Hope (Concone), Donald Sheerin; The Rivulet (Heller), L'Avantchance (Heller), Dorothy Cohen; Waltz Serenade (Poldini), Victorious Amazons (Poldini), Duncan Douglas; To a Wild Rose (Macdowell), Lenoir McNamara; Warrior's Song (Heller), Murray Zimmerman; Dance of the Doll (Poldini), Eleanor Birmingham; Etude (Friml), David Sheerin; Butterfly (Grieg), Waltz (Chopin), Rose Kauffman; Alumbblatt (Grutzmacher), Dorothy Hirschfeld; Berceuse (Schytte), Etude Mignonne (Schutt), Mildred Galena; Prelude from Holbert Suite (Grieg), Prelude C# Minor (Rachmaninoff), Richard Sheerin; Arabesque (Debussy), Annie Kauffman, Miss Dorothea Mansfeldt at second piano.

MARGARET DOUGLAS' PUPILS RECITAL

The following program was given by a group of Miss Margaret Douglas' pupils at the Berkeley Piano Club on Saturday evening, May 25th: Military March in A Minor (Loys Decima Williams), Loys Decima Williams; The First Robin (Rogers), Ruth Lyser; The Fairies and the Bear (Dot Pugh), A Little White Rose (Margaret Douglas), Primrose (Margaret Douglas), Dot Pugh (aged 5); Young Troubadours (Rowe), Elma Jensen; The Chase (Gurlitt), Jeuness Saunders; Piano Duet—Galop (Gurlitt), Jack and Harold Driver; Study of Scales and Chords (Mathews), Waltz (Gurlitt), Old-Time Dance (Rogers), Laura Thompson; The Joyous Peasant (Schumann), The Wild Horseman (Schumann), Charles Lyser; The Little Patriot March (Krogmann), Julia Petersen; The Pixies Good-night Song (Brown), Fern Hendricks; The Pixies Drill (Brown), Betty Fessenden; Piano Trio—The Acrobat (Horvath), Verne, Jack and Harold Driver; Ave Maria (Burgmüller), The Chase (Burgmüller), Annie Kellogg; Melody (Thomé), A Little Dance (Rogers), Josephine Fuhrer; Slumber—Song (Gurlitt), By the Spring (Gurlitt), Barbara Saunders; Tarantella (Burgmüller), Northern Strains (Gurlitt), Jack Driver; Für Elise (Beethoven), Victoria Raymond; Hunting Song (Gurlitt), The Ghost in the Chimney (Kullak), Harold Driver; Twilight (Friml), Barcarolle (Kullak), Rosalie Jewett; Piano Quartette—Country Dances (Beethoven), Loys Williams, Verne Driver, Hazel Ward, Frances Dabney; Solitary Wanderer (Grieg), Stella Kuhn; Old French Song (Tschai-kowsky), Russian Song (Tschai-kowsky), Sweet Dreams (Tschai-kowsky), Neapolitan Dance—Song (Tschai-kowsky), Verne Driver; Serenata (Moszkowski), The Anvil Chorus (Verdi), Frances Dabney; Rustle of Spring, Op. 32, No. 3 (Sinding), Hazel Ward; Le Papillon (Calixa Lavalée), Polish Dance E Flat Minor, Op. 3, No. 1 (Scharwenka), Loys Decima Williams.



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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

THE UNIT ORCHESTRA

No. 3

In my preceding talks I showed how the Unit Orchestra came to be accepted as the logical instrument for motion picture theatres by reason of its ability to render all kinds and varieties of music.

Before describing the Unit Orchestra it would be well to mention that the general principals of the unit system and the double touch are not primarily inventions of Mr. Robert Hope-Jones, but have been known for many years. Mr. Hope-Jones was, however, the first builder to employ them extensively. Since the Unit Orchestra has proved the soundness of these principals they are now being utilized in the latest theatrical organs of almost every builder.

The term Unit in the name Unit Orchestra refers to the "unit system" employed in its construction. This system is a shining example of modern efficiency methods applied to organ building. Let us take the flute stop for example. In older organs it would appear as a bourdon 16 foot, concert flute 8 foot, harmonie flute 4 foot and piccolo 2 foot. Each of these stops would consist of a separate group of pipes, although the tone quality would be practically the same.

The unit system makes the whole stop one group of pipes running continuously from the deepest 16 foot pipe to the top note of the piccolo, using in all about 100 actual pipes. It is a simple matter of mechanics to make a 16, 8, 4, 2 and 2-3 foot drawing, so that the single unit of flute pipes appears as five distinct stops on the console. Tuba, diapason, string and other stops can be treated the same way. The stops are made to draw on any or all manuals, incidentally doing

away with the need for sub and super couplers to a great extent.

The practice of "borrowing" so common in modern organ building is a partial application of the unit system.

The advantages of this system are a great saving in pipes and space (a big item in theatrical construction) and an almost ideal arrangement of stops at the console. The disadvantage is the loss of distinctive tone quality which the separate stops possess when they are voiced individually. Of course this system can be abused. I have seen organ specifications crowded with stops of high register drawn from very beautiful basic stops, which, however, were nothing more than squeaks or shrieks when actually played upon. A very good showing is made on paper by these myriads of falsetto stops, many of them having fantastic names which would put a Pullman sleeping-car to shame, but the buyer is often grievously disappointed when his instrument is installed.

So much for the word "Unit." The word "Orchestra" should not be taken too literally. As far as the solo stops are concerned, they imitate the corresponding instruments in the orchestra to a marked degree. In a test with a Unit Orchestra and orchestral instruments, a group of theatrical managers and musicians were unable to tell when the violin, flute or clarinet began and the organ left off. The main idea Mr. Hope-Jones had in mind, however, was that the Unit Orchestra can play things in the bright snappy manner of the orchestra, although it does not exactly sound like one.

In my next talk I will try to explain the mysteries of the double-touch.

able ability as singers, dancers and comedians.

Margot Francois appropriately styles her performance "Peculiar Doings on Stilts," for she makes all sorts of apparently bone-breaking falls. Miss Francois has a male partner and the two offer a bumperty-bump act, which is both funny and skillful.

The other attractions will be Sallie Fisher in "The Choir Rehearsal," Dixie Norton and Coral Melnotte and Carter De Haven and Flora Parker in new songs.

BIGGEST NEW YORK HIT AT CORT

Morosco's "Lombardi, Ltd.," to Begin a Special Limited Engagement Next Monday Evening

Oliver Morosco will present his biggest New York hit of the past season, "Lombardi, Ltd.," at the Cort Theatre on Monday night, June 17th, for a special limited engagement. This stellar comedy is by Frederic and Fanny Hatton, authors of "Upstairs and Down," which Mr. Morosco produced the previous season with equal success in New York. The presentation of the comedy here will be identical with that at the Morosco Theatre, New York, as the organization comes direct from its metropolitan run of 302 performances, and with Leo Carillo and the original New York cast intact. "Lombardi, Ltd." is in three acts with scenes laid in the fashionable shopping district, Fifth avenue, New York. The story is woven about Tito Lombardi, an artistic, temperamental and volatile Italian, designer extraordinary of fashionable millinery and gowns. He has attained wealth and prominence in his profession, but his big heartedness and craving for the artistic leads him to dissipate his wealth and throws his establishment on the verge of bankruptcy. Surrounded by beautiful models, mannequins, ladies of fashion, etc., temptation and debts overwhelm him. It is one of his mannequins who comes to his rescue and saves the firm from bankruptcy. There is a certain fascination in the exceptional settings and costume display with which Mr. Morosco has mounted his production. A charming love story runs through the scintillating and amusing scenes and the general effect lends a freshness to the play that is hugely pleasing. In addition to Mr. Carillo the cast will include Grace Valentine, Winifred Bryson, Hallam Bosworth, Mary Kennedy, Marion Abbott, Inez Buck, Ina Rorke, Mona Moore, Helen Walcott, Charles Wellesley, Warner Baxter, Harold Russell and others.

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Lucille Cavanagh, who will head the Orpheum bill next week, is terpsichore reincarnated. Her dancing is the combination of grace, beauty, agility and delightful personality, carefully concealing perfect technique. Miss Cavanagh's kaleidoscope of dance, color and song represent the superlatives of every accessory necessary to a perfect ensemble. She is supported by those famous dancers, Frank Hurst and Ted Doner. Livingston Platt is responsible for the scenic investiture of the act, which is unique and colorful and purposely arranged to blend harmoniously with the costumes of the principals. The music and lyrics of the production are by Charles McCarron. Miss Cavanagh began her season at the New York Palace Theatre and scored so emphatically that a four-weeks' run was necessary.

Marie Nordstrom, in private life Mrs. Henry E. Dixey, is remarkable for her extraordinary versatility and is equally at home in emotional drama, musical comedy and vaudeville. She captured New York with her splendid rendition of "The Wife" in "Bought and Paid For," which the critics declared to be the finest dramatic acting the stage had seen in years. For her present tour her sister Frances Nordstrom has fashioned for her a little whimsicality called "Let's Pretend" with one number, "Twenty Years From Now," from her own pen.

Prince Joveddah, a Rajah of India, master mind of mental mysticism, assisted by Princess Olga and Costa Valata, will present some new ideas in mind reading and thought transference. Prince Rajah operates from the lower floor and his assistant, Costa Valata, operates from the balcony. Princess Olga is put by Prince Rajah in the seventh state of hypnotism, known as the crystal gazing or clairvoyant stage, according to the Prince, and while in that condition answers all questions put to her by the two men. The speed with which they work can best be imagined by the fact that during the fifteen minutes they occupy the stage they answer between three and four hundred questions.

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KOLB AND DILL AT ALCAZAR

Bowling along merrily at a pace that record breaking in itself, Kolb and Dill are pleasing the crowds to the top their bent in "The High Cost of Lov-" at the Alcazar, and nothing seems to affect the favor accorded the comedians by the playgoer who is hunting for mirth. Crowded houses remain the rule at the Alcazar and apparently the Kolb and Dill coterie of farceurs could remain in summer at the cozy O'Farrell street playhouse. This is their seventeenth week in "The High Cost of Loving" at the Alcazar. They are to remain only a night longer.

Smart people who have tried to amaze the wonderful hold that Kolb and Dill have upon the fancy of theatre goers in their conclusions. Some give a major share of the credit to the play. Arrangements are now being made at the Alcazar for the run of D. W. Griffith's wonderful picture: "Hearts of the World," which is playing in two theatres once at \$2 prices on Broadway in New York. The picture is expected to set San Francisco wild, with its war scenes, its exquisite love story and its suggestion of the revolting brutality and ferocity of the Hun in his dealings with the captive men of the Allies. The war scenes are taken by express authority of the British military authorities in France, and are extraordinary. "Hearts of the World" will follow Kolb and Dill.

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MARIA CANTADORI'S WEDDING RECEPTION

The artistic musicale and reception given on June 6th by Sig. Giuseppe Jollain, violinist, at his studio in the Gattney building, 376 Sutter street, proved to be one of the most interesting and enjoyable events held here for some time, both from a musical as well as a social standpoint. This delightful affair was given in honor of Sig. Salvador M. Caverio, Consul for Peru, in this city, who has recently been appointed Consul General of Brazil. The very commendable program opened with the beautiful Sonata for violin and piano by Mozart, in three movements, rendered by Sig. Giuseppe Jollain and Miss Edith Caubu, pianist. Sig. G. Jollain interpreted this number wonderfully, displaying rare artistry and musicianship, as well as excellent technique, which added greatly to the enviable reputation which he has established in this city. Miss Edith Caubu, one of the most gifted and charming of local pianists, in her accompaniment, revealed great intelligence as well as an unusual interpretation of chamber music.

The vocal numbers were rendered by Mrs. Maurice Gale, who was heard in the Spring Song (Weill); Serenade (Gounod); Eternamente (Mascheroni). She is the possessor of a very charming voice of unusual sweetness and flexibility and sang in exquisite pure and even tones. The exceptional beauty of her voice won her the admiration and applause of the audience. Sig. Giuseppe Jollain played violin obligatos to the above selections, with Miss Caubu at the piano. The following number, Scherzo, B Flat Minor (Chopin) was interpreted by Miss E. Caubu. In this selection she clearly demonstrated her versatility of touch, brilliance of technique and remarkable musicianship. The enthusiastic audience readily recognized her talent and showed their great appreciation by a hearty and well prolonged applause.

Sig. Giuseppe Jollain concluded the program with the following three numbers: Romance (Beethoven), Berceuse (d'Ambrosio), Rondo (Mozart-Kreisler). In these numbers he gave evidence of his breadth of interpretation, freedom of bowing and artistic temperament, thereby creating unusual interest and admiration amongst the enthusiastic hearers, who very warmly applauded him. This musicale proved not only to be a farewell reception to Sig. S. Caverio, but was also turned into a wedding party, when Sig. Caverio and his bride, who was Miss Maria Cantadori, made their appearance that evening. The young couple were married that same afternoon at St. Brigid's church, the ceremony being performed by Father Morey. The bride is well known and very prominent in local musical circles and has appeared on several occasions in concert work with Sig. G. Jollain, as well as in recitals at the Bohemian Club, Palace Hotel and St. Francis Hotel. Upon the entrance of Sig. Caverio and his bride into the studio the program was suspended for a short while, when Sig. Jollain started the familiar strains of Lohengrin's wedding march, which was a complete surprise to the audience, as it was not until the formal announcement was made that they knew of Caverio's marriage. Sig. Jollain then presented Caverio and his bride with roses taken from one of the beautiful baskets which had been presented to him.

MARY CARR MOORE SCHOOL PROGRAMS

The following two closing recitals of the Spring Term of the Mary Carr Moore School of Music were given on Saturday afternoon and evening, May 25th. The faculty of this school includes: Mary Carr Moore, voice and harmony; John Harraden Pratt, pipe organ and counter point; Naomi Weaver Cannon, piano; Stanislas Bem, cello; Arthur Argiewicz, violin; Ruth Collyer, primary piano. Here are the programs:

Saturday, May 25th, 3 p. m.—Love Like the Dawn (Cadman), Miss Marguerite Snook; The Magic of Your Eyes (Penn) Mrs. Wesley Webster; (a) Etude (Gurlitt), (b) When the Waves are Rolling (Jenkins), (c) Look at the Sky (Jenkins), Miss Reah Edsell; (a) The Discontented Duckling (Gaynor), (b) The Gingerbread Man (Gaynor), Master Wesley Moore; (a) Come in the Garden (Jenkins), (b) Bird in the Woods (Jenkins), Master Charles Philo; Welcome Sweet Springtime (Rubinstein), Miss Marian Moore; (a) To Mother (Mary Carr Moore), (b) Were My Song With Wings Provided (Hahn), Miss Snook; To Spring (Grieg), Miss Marcia Wilson; (a) My Dear Jerushy (Gaynor), (b) Two Marionettes (Cooke), Miss Moore; (a) Serenade (Lanciani), (b) Gavotte (Hackb), Master Henry Chekanowsky; (a) My Heart is Where the Heather Blooms (De Koven), (b) Twas April (Nevin), Mrs. Webster.

Saturday, May 25th, 8:15 p. m.—(a) Beauteous Night (Offenbach), (b) A May Morning (Denza), Members of the Voice Department; Spring Has Come (Percival), Mrs. Wesley Webster; (a) Love Lightly (Densmore), (b) There is a Green Hill (Gounod), Miss Violet Reilly; (a) Night (Blickfeldt), (b) L'Ete (Chaminade), Miss Allena Gamburg; (a) Maiden's Song (Meyer-Helmund), (b) Chant Indou (Rimsky-Korsakoff), Miss Wilda Myers; (a) Oh Sweet, Thou Little Knowest (Mary Carr Moore), (b) Bridal March (Pasmore), Mr. Chester Lee; Sonata, A Major (Mozart), Miss Marguerite Snook; (a) Cradle Song (Ries), (b) The Tryst (Mary Carr Moore), (c) At

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Twilight (Gertrude Ross), Miss Aileen Norton, (Violin Ob., Mr. Clinton Pittman); Three Songs from "The Gardener" by Rabindranath Tagore (Mary Carr Moore), Miss Myers; (a) Sunset in the Desert (Gertrude Ross), (b) Night in the Desert (Gertrude Ross), (c) Sunset (Dudley Buck), Miss Esther Covey; Numbers from the Opera Class: Il Trovatore (Verdi), Scene and Aria—Inez and Leonora, Miss Norton and Miss Gamburg; Canzone: Azucena, Miss Reilly; Recit. and Aria, Count di Luna, Mr. Lee; Recit. and Duet, Count di Luna and Leonora, Mr. Lee and Mrs. Duclos; Duet: Azucena and Manrico; Miss Reilly and Mr. Canty.

MISS HEATH SINGS IN SAN JOSE

Miss Helen Colburn Heath was one of the soloists on a Memorial Day Program given by the combined Choral Organizations of the College of the Pacific, San Jose, on Thursday afternoon, May 30th. The event was under the able direction of Dean Warren D. Allen. Miss Heath sang the soprano part of Debussy's The Blessed Damsel, in a manner that brought out its beauty, and the Women's Chorus proved to be well trained and sang in delightful ensemble and intonation. Considering that this music is unusually difficult, all participants deserve hearty praise. There was both organ and piano accompaniment to Miss Heath's solo, and the effect was splendid. Faye Porter, mezzo soprano, acquitted herself creditably of the difficult part of the narrator.

The complete program was as follows: America, Chorus and Audience; Invocation; Song of Agincourt—Oldest English War Song, The College Chorus, Warren D. Allen, director; The Blessed Damsel (Claude Debussy), lyric poem for women's voices (chorus of fifty) with accompaniment of organ, piano and harp. Soloists: Helen Colburn Heath, soprano—"The Blessed Damsel," Faye Porter, mezzo-soprano—"The Narrator," Reading of the Poem by Miss Barbara Stoffer; Baritone Solo, "Confutatis" from the "Requiem" (Verdi), Charles Mas-

chal Dennis; Reading of the President's Proclamation President J. L. Seaton; The Sword of Ferrara (Fredrick Field Bullard), Male Chorus, C. M. Dennis, director, Mildred Murphy, accompanist; Colonial Song (Per Grainger), Chorus, Organ, Two Harps and Piano; Patriotic Songs and Community Sing—March of the Men of Harlech, Battle Hymn of the Republic, The Marseillaise, Star-Spangled Banner, Myrtle L. Shafer, pianist, Howard H. Hanson, Pianist; Harpists, Miss Irene Stratton, Miss Helen Reynolds.

JOHN FRANCIS JONES IN FAREWELL CONCERT

John Francis Jones, the well known basso and choral director, will give a farewell concert at the First Presbyterian Church, Oakland, on Tuesday evening, June 18th. He will be assisted by Clarence Eddy, the eminent organ virtuoso, and other soloists. Mr. Jones has been the bass of the First Presbyterian Church in Oakland for several years, and will leave for France presently in the cause of the Y. M. C. A. music at the front. Mr. Jones is well known here both as a vocalist and assistant conductor of the Exposition Chorus.

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SAN FRANCISCO, SATURDAY, JUNE 22, 1918

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ELKS GIVE ANNUAL FLAG DAY EXERCISES

Miss Constance Alexandre, Contralto, Mrs. Gertrude Warren, Contralto, Arthur Conradi, Violinist, Mrs. Robert Hughes, Accompanist, and Mare Island Naval Training Station Band Give Musical Part of Program.

San Francisco Lodge No. 3, B. P. O. 2, gave their annual Flag Day Exercises at Scottish Rite Auditorium on Friday evening, June 14th. The spacious auditorium was packed to the doors with an audience that enjoyed every moment of the program. The opening number was Sousa's famous march Stars and Stripes Forever, played with splendid effect by the Mare Island Naval Training Station Band, under the able direction of Band Master A. Nolfo. The band appeared on this occasion as an act of courtesy from Captain Harry George, U. S. N. commandant.

This opening number was followed by impressive introductory exercises by the officers of the Lodge, namely, A. A. Joep, Exalted Ruler; Oliver D. Flahan, Esteemed Leading Knight; N. A. Jenvir, Esteemed Loyal Knight; W. J. J. oy, Esteemed Lecturing Knight. Then followed a prayer by Rev. P. E. Mulligan, his was again followed by a group of tolln solos played exquisitely by Arthur onradi, who on this occasion exhibited big, rich tone invested with an unusual amount of expression. He received most enthusiastic applause. He was splendidly accompanied by Mrs. Robert Hughes on the piano. Robert B. Vallean, Past Esteemed Ruler of Alameda Lodge No. 1015 had the Flag Record, being a historical sketch of the origin of the American flag.

Miss Constance Alexandre sang an aria from the Marriage of Figaro in a manner that netted her a well merited ovation, and justified an encore "My curly Headed Baby" by Clotsam. Miss Alexandre was in excellent voice, revealing that warmth of sentiment and that exible quality which only experienced artists of natural adaptability exhibit. He sang with fine intonation and with fire and rhythmic exhilaration that could not help but make a deep impression upon her hearers. At the conclusion of both of her numbers the applause was simply deafening. Mrs. Hughes accompanied excellently. The oftener one hears Mrs. Hughes play the more does one become convinced that she is an ideal ensemble player. She possesses that rare instinct of adapting her playing to the soloist's characteristics, and her tone is so limpid and her phrasing so careful that it is a pleasure to hear her. Then followed the raising of the flag with A. Putz blowing the bugle. Miss Alexandre then sang the Star Spangled Banner, accompanied by the Mare Island Naval Training Station Band, and her voice was easily heard above the brass. The Elks' Drill Team did some skillful evolutions under the command of Frank L. Warren. The Mare Island Naval Training Station Band gave a thrilling interpretation of the American Patrol. Joseph P. Berry, past Exalted Ruler of Santa Rosa Lodge No. 646, made the oration and created an excellent impression by reason of his eloquence. Mrs. Gertrude Warren, contralto, accompanied by Mrs. Robert Hughes, sang Oh Red is the English Rose with fine voice and gratifying intelligence in phrasing. She was heartily applauded and sang an encore of the Marseillaise with fine effect. John Lerman, Past Exalted Ruler of San Francisco Lodge No. 3, delivered the (s') Tribute to the Flag. Then the band and audience joined in a rendition of America, and the program came to a closing close with the playing of a lively march by the Mare Island Naval Training Station Band. It was an excellent affair, and much credit is due for the success of the event to the following Flag Day Committee: John J. Van Nostrand,

chairman, Edwin H. Kinney, secretary, Louis Richert, Wm. C. Hopper, Geo. M. Caesar, E. M. Burtnett, G. S. Backman, Godfrey C. Blumenthal, Chas. Reddy, J. B. Campodonico, John B. Hauer, J. F. Jewell, L. R. Podesta, Chas. F. Kane, A. Roncovieri and Kent Watson.

CHAS. LLOYD AND H. I. BENNETT

Representatives of War Camp Community Service Visit Riverside in Behalf of Training Camp Activities

The Riverside Daily Press of Wednesday evening, June 12th, has the following to say of Charles Lloyd and Herbert I. Bennett, who visited that thriving city in behalf of the War Camp Community Service:

Charles Lloyd and Herbert I. Bennett, representing the war department and navy department commissions on training camp activities in community organization, arrived in the city this afternoon for the purpose of meeting with the local executive committee and sub-committees of this city superintending this work in Riverside. Mr. Lloyd is at the head of

this work on the Pacific Coast, from Portland south to San Diego. The duties of his office have increased to a point where it is necessary for him to have some assistance and Mr. Bennett has been appointed assistant to Mr. Lloyd.

The meeting tonight in the chamber of commerce is for a review of the work being done here, and other matters pertaining to the entertainment of the men in the service during their leisure hours will be taken up and discussed.

"We plan to entertain the men of the army and navy or any other service in connection with the war during their leisure hours outside of the camps," said Mr. Lloyd. "We have nothing whatever to do with them in the camps. We have the Y. M. C. A. and other organizations to attend to this work and they are doing it entirely to our satisfaction.

"But it is the care of the boys outside of the camps that we are interested in.

"I am very highly gratified with the work as it is being conducted here in Riverside. Judge H. H. Craig is at the head of this organization in your city and the community work here is all that could be asked for. Our meeting tonight is for the purpose of getting closer together in the work and to have Mr. Bennett meet your people interested in the entertainment of the soldiers.

"I am pleased with the club room idea as carried out by the Riverside Y. M. C. A. It is a good thing and I am certain, from the reports I have heard, that the boys appreciate the favors shown them."

A conference of the executive committee is being held this afternoon at the home of Mr. and Mrs. R. L. Bettner.

BOSTON SYMPHONY ORCHESTRA

(From the New Music Review)

Now that Major Henry L. Hugginson rests from his labors and the future of the Boston Symphony Orchestra is in the hands of a committee composed of bankers, lawyers, literary men and some interested in the arts there is no professional musician on the committee—two questions arise: Who will be the conductor? What will be done with the enemy aliens in the orchestra? Many names have been mentioned for the conductor's office. It would seem that there is a searching inquiry into the nationality and the political views of the candidates. There has been a discussion about Mr. Gabilowits's stand in the war. He has said that he is pro-ally; but his declaration does not carry conviction to the minds of some. There is Mr. Rachmaninoff. He is a Russian; but what sort of a Russian? The damning fact has been brought against him that he lived some years comfortably in Dresden; that certain Russians objected to "Germanisms" in his music before the war broke out. There is Mr. Toscanini. His patriotism is undisputed, but would he and a large committee be on good terms after a month, or even a week, of service? For, it is said, he is of a fiery as well as autocratic temper. Sir Henry Wood? No doubt the Bostonians would roll "Sir Henry" like a sweet morsel under their tongues. Some say he is violent with trombones; that he is sensational. Others say that he is like the little girl with a curl in the nursery rhyme.

Of course there are some who insist that the conductor should first of all be an American. His ability as a conductor is a secondary matter. Or it is boldly shouted: "Are not our American conductors as good as these foreign fellers?" The answer might justly be "No, not as a rule," but this would be regarded as a treasonable utterance. A good many years ago we heard an operatic performance conducted by Mr. Walter Damrosch. Behind us sat a man and his wife, who from their entertaining conversation had not been in the habit of hearing opera. The wife asked meekly: "Who's that man conducting?" Her husband answered: "Walter Damrosch." The wife: "Is he a good conductor?" "Well, he ought to be," was the reply; "he's the son-in-law of James G. Blaine."

Some, as we are informed, would not have a conductor who composes, or one with a musical wife. Now, Mr. Rachmaninoff is addicted to composing. He probably would admit it himself. On the other hand, Mr. Rachmaninoff has had long experience as a conductor of orchestral concerts and operatic performances. A musical wife is more dangerous, especially if she sings or plays a musical instrument. Sir Henry Wood's first wife, a Russian princess, sang, sang well, it was said at the time. No doubt she influenced him greatly in the production of Russian orchestral works at his concerts. Is it really necessary that a conductor be a bachelor? Or if he is married that his wife should be deaf and dumb or at least callous to musical impressions. Perhaps before this number of the New Music Review is published the conductor's name will be announced, to the dissatisfaction of many, whoever he may be. No one should envy the committee its task.

Will it be necessary to oust the "enemy aliens?" Some of them, the greater number, have been blameless since war was declared by the United States. The irony of it is that two or three German-Americans have been much more unguarded in speech. Unguarded is a mild term, than those who are not American citizens. Some of these "enemy aliens" could easily be replaced. The departure of a few men that have committed no wrong would be a serious loss. Fortunately the woodwind section would not seriously suffer. The duties.

(Continued on page 7, column 1.)



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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

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HERBERT I. BENNETT . . . Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 3454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

OL. XXXIV. SATURDAY, JUNE 22, 1918 No. 12

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries \$3.00

SEVENTEENTH YEAR

JEAN CRITICOS RETURNS TO CALIFORNIA

Noted Parisian Singing Master So Delighted With This
State That He Has Decided to Reside Here
During Summer

M. Jean Criticos, the noted Parisian singing master, so delighted with California, that he has returned and taken a house in Piedmont for the summer. Of the famous European vocal teachers to come to this country in recent years, few are better known to the singing world than Jean Criticos. M. Criticos was the last and perhaps the greatest teacher of de Reszke. To Criticos, de Reszke credits his success in the singing of the principal roles in "Aida," "Le Prophete," "Romeo et Juliette," and "L'Africaine," the roles he prepared with Criticos. Another singer who owes her success to the teaching of this famous teacher was the late Gerville-Reache, the well known contralto, and Mme. Heglon, the first contralto of the Grand Opera in Paris for over fifteen years; so von zur Muehlen, who came to him in Paris when he (Muehlen) was over 45 years of age. This German tenor had fallen into the habit of most German tenors, and had forgotten that music is lyrical and not explosive. For several months during each year, covering a period of five years, Muehlen repaired to the French capital, there to study with a Greek tenor (Criticos), trained in the Parisian and Italian schools of opera and stored in Milan for vocal bel canto.

Before becoming a teacher M. Criticos was a tenor in Italy. He is a Greek by birth, but went to Paris as a youth to study voice. From Paris he went to Milan, where his last teacher was Lamperti, who had the greatest reputation in Europe at that time. Here he was able to go often to La Scala, where for one dollar he could hear the best singers. "My greatest teacher as La Scala," says M. Criticos. "It was there I learned the secret of producing the voice. Each singer must be treated differently. The immobility of the throat, however, must always prevail. Some people have guttural voices, others nasal. The teacher must understand each thoroughly." "What do you think of an American voice, Mr. Criticos?" "That is rather a hard question to answer; since I have been in your country I have heard many different voices and such exaggerated methods of production. Some are told about the vibrations of the spine and the pitching of the diaphragm, breathing with second wind muscles and the applying of Yogi breathing to singing. The really beautiful voices, and the finest temperaments I find in San Francisco. The people seem to be more ambitious than in New York. There it seems to be fashionable to take singing lessons. You hear voices running the sales in every apartment house. Voices, yes, but not such ambition. There seems to be the German tendency to shout, and many coloratura voices resemble cat when her tail is pulled. Some people think if a singer has a big voice he must be very important. Students, therefore, naturally imitate such a singer. I say my pupils, forget the big voice and think only of the quality and color. Melba's voice was not of great volume, but ah, that superb quality. It sometimes seems to me that managers pay a singer more to make an impression on the audience than to do artistic work. That is very wrong. The singer who is commercial on the stage is not an artist.

"The most noticeable tendency among American singers is to throw the voice hack instead of trying to make it come to a fine point."

"Why is it, Mr. Criticos, that the voices of San Francisco are superior to those of the East?"

"I think the chief cause is due to the Latin element and finds its way to San Francisco, and the wonderful climate, with all the attendant influences of verdure, sun and sunshine, sea and hills so near together, powers everywhere, and the gaiety and freedom that exist in a country where everyone can live out of doors the year around.

"The women especially have the spirit and temperament that are necessary to make brilliant singers. I am delighted with the voices I have found here. Simply delighted."

Although he has been in this country only a short time, such is the fame of Jean Criticos that the musical elite and the earnest student have already come

to look on his studios as a place for the gathering of inspiration. The word of this pedagogue, either of disapproval or commendation, has come to be a vital factor in many lives. In recognition of his long and varied experience, his practical knowledge and the splendid results he has achieved, Mr. Criticos was asked to make the principal address of the annual convention of the New York State Music Teachers Association.

MRS. ARTHUR E. HACKETT IN THE SOUTH

Mrs. Arthur E. Hackett, who has given so much pleasure with her beautiful voice and singing, both in social circles and for the soldier boys, is spending her vacation with her husband, Dr. Arthur E. Hackett and friends in an auto trip to the Southland. Mrs. Hackett gave a song recital in the Bridge Chapel, Pomona College, on the tenth and met with great success. The audience was particularly impressed by her "wonderful head tones." She was accompanied by Harriet Pasmore. Mrs. Hackett is one of the most advanced pupils of H. B. Pasmore.

AN IDEAL PRODUCTION AT CORT THEATRE

Lombardi, Ltd., Justifies Every Word in Enthusiastic
Comment Published in Advance of the Visit of
Morosco's Organization

There has been in the past considerable criticism regarding the action of Eastern managers who send us companies of an inferior nature with productions that have gained popularity by reason of their excellence. And we must confess that in the main these criticisms were well justified. But in the case of Lombardi, Ltd., which began its engagement at the Cort Theatre last Monday evening, there is no reason for dissatisfaction in this direction. The company is an excellent one throughout and bears the earmarks of what in the managerial language is known as a No. 1 Company. The production is also eminently gratifying, for it combines originality of idea, cleverness of treatment and lavishness of mise-en-scene.

What is particularly in its favor is the fact that it is a play that can not help but delight the theatre-goer who has become satiated with banal performances and who has almost begun to flee to the moving picture theatres for his entertainment. And it has assumed this character of popularity without losing in the artistic atmosphere. It is a play that abounds with humor of the cleanest and heartiest sort, and at the same time it contains sufficient of the human interest flavor to please those fond of genuine sentiment. The story of the play has already been published in these columns and needs hardly re-iteration at this time. Suffice it to say that it is a story of heart interest.

We may, however, repeat that Lombardi, Ltd., is the firm of a dressmaker, and not a railroad train, and that the story revolves around this firm. The actors and actresses interpreting the various roles are all selected with an eye toward efficiency or genuine histrionic skill, and that they essay their roles with ease and naturalness. They include Leo Carillo, Grace Valentine, Warner Baxter, Winifred Bryson and others of equal merit. No role, be it ever so small, is taken by anyone but a competent interpreter. We can readily recommend this attraction to our readers. They will be grateful to us and to Oliver Morosco.

ALFRED METZGER.

LORING CLUB'S FINAL CONCERT OF SEASON

Under Direction of Wallace A. Sabin and with Charles
F. Bulotti as Soloist Fine Program is Presented

The Loring Club, under the direction of Wallace A. Sabin, gave the third concert of its forty-first season at Scottish Rite Auditorium on Tuesday evening, June 4th. There was the usual big audience that crowded the big hall to the doors and the well known enthusiasm that would justify repetition of every number presented. This was also the closing event of the season 1917-1918 and the club has every reason to feel that this recent term has been a most gratifying one in every respect. Mr. Sabin had selected a most varied and pleasing program for this occasion. The opening number was the Star Spangled Banner. This was followed with: The Long Road, one of those impressive, melodious and rich works that have emanated from the pen of Wallace A. Sabin and that seem so easily interpreted by a chorus of male voices; Toujours Amour by S. Coleridge Taylor; Open Thy Heart, a Spanish Serenade by Georges Bizet; Believe Me If All Those Endearing Young Charms, a seventeenth century melody so familiar to everyone; For Thee Dear Land, by Dorothy Fife, a composition that contains a wealth of sentiment and verve, which earned an ovation for its composer; Jehovah Reigns in Majesty, a sacred chorus by Geo. W. Chadwick, written in that distinguished composer's best vein; Old Nilen, a delightful Danish Folk Song; The Musical Trust, a humorous work tended to move the risibles, written by Henry Hadley in his finest mood; Night Greeting by Edouard Kremser; The Force of the Viking, a vigorous dramatic chorus by S. Coleridge Taylor.

Charles F. Bulotti was the soloist and his tenor voice was heard to excellent advantage. He constantly gains in intelligence and his beautiful, plaint voice adapts itself singularly well to the effective interpretations of the higher class of vocal compositions. He was at his best on this occasion and justly earned the deafening applause that greeted the conclusion of every one of his selections, which were as follows: Canzonetta—O cessate di piangere (Allesandro Scarlatti); Song, L'Adieu du matin (Emile Pessard); Recitative and Aria O Casto fior del mio sospir from Il re di Lahore (Jules Massenet); A Maid Sings Light (Edward MacDowell); Evening Song (Henry Hadley); Flower Rain (Edwin Schneider). The accompaniments were played by that

master-accompanist, Frederick Maurer, whom one never tires to hear, and an orchestra composed of the following excellent musicians: Lion Goldwasser, principal violin; A. Larcia, G. Kreshaner, first violins; J. T. Hartzel Gold, W. Gough, second violins; G. H. Kalthoff, viola; W. Villalpando, cello; E. Jonas, bass.

STANISLAS BEM JOINS JENKINS SCHOOL

Stanislas Bem, the well known cello virtuoso, who has made such an excellent reputation for himself as soloist, ensemble player and symphony member, will join the faculty of the Jenkins Music School of Oakland next season. This successful educational institution could not have selected anyone more likely to add prestige to its faculty than Mr. Bem, who is beyond a doubt one of the ablest cellist and teachers residing in the far West, or anywhere else.

DOMINICAN COLLEGE COMMENCEMENT WEEK

The Dominican College of San Rafael held its Commencement Week exercises beginning Tuesday, May 28th and ending Wednesday, June 5th. The various programs rendered testified to the exceptional efficiency of the faculty and the adequate training of the students. It was a most impressive evidence of the high standard employed at this institution of learning, and the sisters have every reason to feel gratified with the results that were observable during this week. The program prepared for this occasion was as follows:

Tuesday, May 28, 7:30 p. m., Literary, Musical Program; Wednesday, May 29, 2 p. m., Closing Exercises of the Preparatory Department; Thursday, May 30, Senior Academic Class Day; Friday, May 31, 3:15 p. m., Program of Piano Music, Dorothy Blaney; Saturday, June 1, 2 to 5 p. m., Garden Fete at Meadowlands, music by Saint Vincent's Band; Sunday, June 2, 4 p. m., Baccalaureate Sermon by the Reverend Joseph Byrue, benediction of the Most Blessed Sacrament, Monday, June 3, 2:30 p. m., Musical, Literary Program; Tuesday, June 4, 2 to 5 p. m., Home Economics Exhibit; Wednesday, June 5, Commencement Day, the Most Rev. Edward J. Hanna, D. D., Archbishop of San Francisco, presiding.

BIRMINGHAM PUPILS GIVE SONG RECITAL

By Alfred Metzger

Four pupils of Mrs. Lillian Birmingham gave a song recital at Sorosis Hall on Friday evening, June 14th, and the large audience that attended this event surely must have been unanimous in the judgment that such recitals are heard but very rarely in this city. The four artist-pupils, as they may justly be styled, were: Mrs. Ellen Page-Pressley, Mrs. Marie Bertaude-Jones, Miss Phyllis Matthews and Mrs. Genevieve Clarke. Mrs. E. E. Young played the accompaniments with fine artistry and excellent judgment. The most impressive part of the ability of these vocalists must be sought in their graceful appearance, ease of bearing, assurance, professional freedom, concise diction, uniform expression of the sentiment of the works, and a most charming personality in every instance.

Miss Phyllis Matthews exhibited a flexible voice of a distinct alto character, the warmth of which was singularly well suited to the group of songs entrusted to her care. She sang with fine intelligence, well placed and finely intoned voice and with unusual adherence to the poetic, romantic and dramatic sentiments of the works she interpreted. Mrs. Marie Bertaude-Jones possesses a contralto of delightful depth and color. She revealed unusual artistic temperament, and sang with a deliberation that showed the born artist. Her range is remarkable and the quality of her voice is as smooth and pliant in the high tones as it is in the low.

Mrs. Ellen Page Pressley sings with splendid freedom and abandon. Her soprano voice is smooth and warm, and her diction is beyond criticism. Her high, middle and low tones are equally ringing and pure and her range is exceedingly wide. She phrases with delightful insight into the meaning of a composition and by reason of the fact that she makes herself so easily understood this combination of colorful phrasing and concise diction forms a most charming feature of her work. Mrs. Genevieve Cox Clarke is an exceptionally gifted vocalist. Indeed she is one of the most accomplished and skillful singers we have heard in this city. She possesses a ringing, clear and bell-like contralto voice which is a pleasure to listen to and the resonance of her low range as well as the flexibility of the highest tones are equally impressive. She uses this voice with exceptional intelligence and invests her songs with an element of emotional contrasts that justly earns her the enthusiastic approval of her delightful hearers. Every one of the participants as well as Mrs. Birmingham may ever look back with genuine pride to this event.

The complete program presented on this occasion was as follows: Duett from Madame Butterfly (Puccini), Ellen Page Pressley and Marie Bertaude Jones; (a) Amour viens aider (from Samson and Dalila), (Saint-Saens); (b) Les Papillons (Chausson); (c) Reve d'un soir (Chaminade), Genevieve Cox Clarke; (a) In Arcady (McManus); (b) The Bird (Dwight Fiske); (c) Si tu le veux (Koechlin); (d) Il Est doux, il Est bon (from Herodiade), (Massenet); Phyllis Matthews; (a) Ah! mao lies (from The Prophet), (Meyerbeer); (b) D'une Prison (Hahn), Marie Bertaude Jones; (a) Madre, Pieta Vergine (from La Forza del destino), (Verdi); (b) Fantoche (Debussy); (c) Crepuscule (Massenet); (d) Le Papillon (Fouadain), Ellen Page Pressley; (a) I am Thy Harp (Woodman); (b) Hindu Slumber Song (Harriet Ware); (c) Violets (Woodman), Genevieve Cox Clarke; (a) The Kiss (Beethoven); (b) Sylvia (Speaks); (c) A Norwegian Love Song (Clough-Leiter), Ellen Page Pressley; (a) Two Roses (Gibberti); (b) A Red Red Rose (Henschel), Marie Bertaude Jones; Duett from Aida (Verdi), Ellen Pressley and Genevieve Clarke.

NEVADA MUSICAL CLUB CLOSSES SEASON

Famous Western Organization Gives Excellent Program at its Nineteenth Recital in Reno, Nevada

Reno, Nevada, June 15, 1918.

The Nevada Musical Club brought its season to a close on Saturday, May 25th, in Reno, Nevada, at its usual place of meeting. An unusually large and critical audience assembled, and, judging from their attentiveness and enthusiasm, this was the most interesting of the at home recitals. The opening number, Schubert-Liszt's Fantasia op. 15, interpreted by Miss Vera McKenna, first piano, and Mrs. Halleck Wagner, second piano, was brilliantly played and enthusiastically received. A. Scanetti played the three following numbers delightfully on his violin: Menuett (Beethoven), Chanson Louis XIII (Couperin-Kreisler), Amoroso (Tirindelli), and generously responded to an encore. Miss Irene Peterson played a most sympathetic accompaniment.

Elinor Hale appealed especially to the audience. She has a voice of rich quality, enunciates clearly, possesses great dramatic ability and a very charming personality. Her interpretation of Burleigh's Grey Wolf proved her an artist. W. E. Corris revealed himself as an excellent accompanist. Three very popular and pianistic numbers: Chopin's Impromptu 1 op. 29, Moszkowsky's Caprice Espagnole and Chopin's Nocturne op. 15 No. 2 were contributed by Mrs. John Brombley. Her playing of the Chopin numbers again proved her an able interpreter of this composer.

Celeste Aida by Verdi, Arioso from Pagliacci by Leoncavallo, sung by Signor Arizono, called forth a great ovation. Signor Arizono shows himself especially happy in operatic roles. Reno hopes that this excellent artist will establish himself permanently. Miss Vera McKenna played the accompaniments most intelligently. In Grieg's well known concerto in A minor Miss Marie Connelly, first piano, and W. E. Corris, second piano, brought out the beauties of the composition, its simplicity and freshness, intermingled with a touch of melancholy so characteristic of Grieg. Miss Connelly, the youngest active member of the club, showed herself possessed of unquestionable talent, musicianship and the basis of a sound technic. She received warm and well deserved praise.

The last numbers on the program—Chorus of Maidens from "Rogdana" (Dargomyzhsky), The Bridal Wreath from Der Freischutz (Weber), and Who Would Stay in Her Coral Cave from Oberon (Weber) were given by the Nevada Musical Club Choral. Its talented members and Miss Maude Denny, the director, showed herself to have excellent musical ideas, joined with a capacity of controlling and imparting her splendid and well shaded interpretations of these numbers to those under her conductorship.

MARIE MIKOVA IN RECITAL

The many friends of Marie Mikova, the brilliant young Bohemian pianist, will be interested to hear of her success in a recital given at Faulkner Farm, Brookline, Mass., the palatial summer home of Mr. and Mrs. Edward D. Brandegee. This concert was arranged for the benefit of the American Ambulance hospital in Paris and was a notable social and musical event. Mlle. Mikova played an unusually attractive program, which included Paderewski's "Legend," three Etudes, a Waltz and a Ballade in G minor by Chopin, Debussy's "Passepied," Campbell-Tipton's "Legend," Satie's "Gnossienne," Leschetizky's "Intermezzo in Octaves," and Liszt's Eleventh Rhapsody. She will be remembered by Swayne pupils as one of the most attractive and talented members of the Swayne studio colony in Paris, and her success in New York and Boston has been phenomenal, leading her California friends to hope that she may be persuaded to visit the coast with the Swayne party next fall.

KAJETAN ATTIL PLEASES SAN JOSE PEOPLE

The following tribute paid by Clarence Urmy, music critic of the San Jose Mercury-Herald, to Kajetan Attil, the distinguished harp virtuoso, and soloist of the San Francisco Symphony Orchestra, is worthy of reproduction here. The review appeared in the San Jose Mercury-Herald of June 1, 1918:

Kajetan Attil, the eminent Bohemian harp virtuoso,



EDWARD BENEDICT

Whose Illuminating Articles Are a Weekly Feature in the Pacific Coast Musical Review

was presented in concert last evening by the Epworth Leagues of the First M. E. Church.

Other assisting artists were Georgia McCrone, and Charles Maschal Dennis. In her readings, Miss McCrone had the sympathetic aid of Mrs. C. O. Bangberg at the pianoforte, and Howard Hanson gave good assistance in Mr. Dennis' solos.

Mr. Attil opened the program with a beautiful original selection entitled "Dream," following it with the

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During Mr. Godowsky's visit he will accept, in addition to members of "Master" Classes, a few private pupils. Rates, etc., on application.

gay "Marrionetti Dance," by Tedeschi, and the lilting "To Spring," by Gounod.

Mr. Attil gives intense delight in his delicate, poetical handling of the harp. He is a prime favorite in San Jose—his excellent playing, gracious stage presence, and captivating smile winning for him a host of admirers.

Other harp numbers included an entrancing "Fantasie," by Saint-Saens, a brilliant waltz by Hasselmanns, interesting original arrangements of Bohemian folk songs, and Zabel's bubbling "At the Fountain."

Mr. Attil's playing is of the extremely fascinating and satisfying sort—the kind of playing which never wearies, but always leaves one longing for more. For recall there was a fetching improvisation which ended with clever variations on the patriotic "America."

MUSICAL REVIEW THANKED BY RED CROSS

The American Red Cross, San Francisco Chapter
Campaign Headquarters,
20 Montgomery Street,
Phone Sutter 4162.

May 22, 1918.

Mr. Herbert I. Bennett, Business Manager,
Pacific Coast Musical Review,
1009-1010 Kohler & Chase Building,
San Francisco, California.

My dear Mr. Bennett: Thank you for the space which you have contributed for advertising the Second War Fund Drive now in progress. I feel sure that the co-operation which your publication and other mediums of advertising have given us in a large measure will be responsible for the success of the present campaign.

Very truly yours,

JOHN A. BRITTON.

MRS. CARRIE BROWN DEXTER ACTIVE

Mrs. Carrie Brown Dexter, music supervisor of the schools in Modesto, is doing her share to keep music constantly before the public eye, and arrange a number of events that add greatly to the musical progress of that thriving city. Recently she directed a Community Sing which crowded the auditorium and netted a neat sum for the Red Cross. Mrs. Dexter is evidently thoroughly competent to fill her responsible position.

MUNICIPAL ORGAN RECITAL

Edwin H. Lemare has prepared another "all request program" for his recital this Sunday evening at the Exposition Auditorium. The municipal organist has received so many requests for special numbers during the past two weeks that this has been deemed advisable, although it is impossible to include all the selections that have been asked for. In future Mr. Lemare will give space to two numbers weekly that may be requested by regular attendants.

The evening will be opened with the March Funebre and Chant Seraphique, by Guilmant, followed by that always welcome classic, Handel "Largo." Grieg's Suite from "Peer Gynt," including "Morning," "Asleep" and "Anitra's Dance," and the Overture to "Semiramide," by Rossini, will be two popular numbers while Mendelssohn's wonderful duet, "I Waited for the Lord," will come as a fitting sequel to his "Hymn of Praise," played last Sunday.

Elena Avedano, the dramatic soprano of the San Francisco Grand Opera Company, will be the vocalist of the evening. This daughter of the famous tenor Fernando Avedano, will show her versatility by singing the aria from the fourth act of "Il Trovatore," an "Giannina Nani" from Rudolph Friml's "Firefly." All listed men are always welcome at the municipal organ recitals.

HARRIET PASMORE CLOSSES SEASON'S WORK

Harriet Pasmore has just completed a very successful year's work in Los Angeles and Pomona College, where she teaches singing. She has sung frequently in both places. In Los Angeles she has made a fine reputation by her splendid musicianship, beautiful voice and excellent vocal technique which enables her to give expression to both lyric and dramatic numbers. Her season work included a week in San Diego, where she delighted the soldiers in camp there with her beautiful singing of high-class songs—particularly French "chansons." Her rendition of the "Marseillaise" has become a recognized institution on her programs. She sang it for a gathering of ten thousand people with thrilling effect. Miss Pasmore will join her father in Santa Barbara for a three weeks' course of daily lessons with him before her return to San Francisco about the end of July.

RECORD BREAKING BILL AT ORPHEUM

Lucille Cavanagh in Song, Dance and Color Heading Program of Varied and Carefully Selected High Class Attractions

The Orpheum announces for next week a record breaking bill which includes several of the most famous artists in vaudeville. Lucille Cavanagh, who is making such a tremendous hit at the Orpheum in her kaleid scope of song, dance and color, will enter on the second week of her engagement and will vary her program. Her associates, William Hurst and Ted Doner, will also introduce new numbers. A great new show will also be presented.

Wellington Cross, on account of his great star popularity, is known as the American musical comedy favorite. Mr. Cross sings songs and tells stories in his own peculiar and delightful manner and is already a record as one of the best and most successful monologists. Barry and Layton, two clever young men whose versatility is unlimited, will offer a complete novelty called "The All Round Boys," in which they entertain in an original way, introducing dancing in all forms as well as comedy and amusing skating.

Frances Dougherty, who left this city some little time ago to try a stage career in the East and met with instantaneous success, will present what she appropriately calls a characteristic melodic diversion which is something different in the presentation of songs and stories. Miss Dougherty has an agreeable voice and an arch and vivacious manner, which make a strong appeal to her audiences. A number of theatre parties have been ranged in her honor. The Misses Black and White, a duo exceptionally clever acrobats. One of the girls dresses completely in white, while the other is attired in jet black and their performance is particularly novel and entertaining.

Aaron Hoffman's comedy, "The Honeymoon," in which Glen Anders and Company recently scored a great hit will return for next week only.

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ARRILLAGA MUSICAL COLLEGE RECITALS

Excellent Programs Are Presented and Diplomas and Certificates Are Awarded to a Number of Clever Students

Beginning Monday, June 10th, was commencement week at the Arrillaga Musical College, the exceptionally worthy musical educational institution which has progressed so splendidly in recent years that today it occupies a leading position among the musical conservatories of the Pacific Coast. The commencement week was notable because of the excellent programs presented by members of the faculty as well as students, and by the presentation of diplomas and certificates to the following deserving students: First Degree: Piano—Miss Elvira Nuttal; Organ—Miss Olive Richardes; Second Degree: Piano—Miss Helene Vosper and Miss Helene Hodges; Teachers Certificate: Vocal—Miss Hazel Johnson; Diplomas: Piano—Mrs. Sidney Plummer and Miss Nellie J. Buttler; Harmony—Wilson Person, Sidney Plummer, Miss Alice Encoyand, Miss Isabella Hodkins; Counterpoint—Wilson Person.

The first program took place on Monday evening, June 10th, and represented a piano and organ recital given by Achille Artigues, organist, and Raymond White, pianist. The artistic accomplishments of these two prominent artists enjoys such wide and favorable reputation that it is hardly necessary to again draw attention to the unquestionable musicianship and executive faculty of these two splendid artists. The following exemplary program was presented on this auspicious occasion: Sonata in D minor (Mendelssohn), Choral and Variations, Fugue and Finale; Etude, Etude, Impromptu A at (Chopin); Concerto No. 5 in E Flat (Beethoven); Orchestra Accompaniment on Organ; Piece Heroique (Grieg); Rhapsody (Dohnanyi); Dance Sacre, Opus Profane (Debussy), Piano and Organ. On Tuesday evening, June 11th, a Piano and Violin recital was given by Joseph Willard, violinist, and Vincent de Arrillaga, pianist. They were assisted by Mrs. Jessie Evans, vocalist. Both Mr. Willard and Mr. de Arrillaga have repeatedly earned well justified successes in their public performances. On this occasion they again proved themselves thoroughly well equipped to be regarded among our leading musicians. They interpreted a taxing program of representative compositions in a manner that entitles them to the respect of serious music lovers. Their efforts were justly greeted with the hearty applause of their audience. Mrs. Evans sang her selections with a ringing, clear voice and with adequate understanding of the sentiments which these works implored to express. The complete program on this occasion was as follows: Sonata in C Minor (Grieg), Piano and Violin; Cordoba (Albeniz), Polonaise (MacDowell); Sonata in D Major (Haudel), Piano and Violin; Vissi Arte, One Fine Day (Puccini); Scherzino (Martsick); Herzog B Flat Minor (Chopin).

The program which took place on Wednesday evening, June 12th, was the Commencement program of the students. It was interpreted by instrumentalists and vocal-

ists who certainly gave evidence of having not only been trained by competent teachers, but of having grasped the various principles that have been imparted to them. It would be an injustice to select one as having been more efficient than another, for some had greater experience than others. But everyone acquitted himself or herself according to the instruction they had obtained and both from a technical as well as intellectual point of view they represented what may easily be termed students of the most intelligent class. The program was as follows: Piano—(a) Petite Vagues (Chas. Fogg), (b) Printemps (Grieg), Alice Encoyand; Piano—Italian Concerto, Two Movements (Bach), Irene Hodges; Violin—(a) Intermezzo from L'Arlesienne (Bizet), (b) Andante (Hubay), Lloyd Frank; Piano—Prelude in G Minor (Rachmaninoff), Ballade in A (Chopin), Mrs. Sidney A. Plummer; Artigues Choral in Folk Songs;

Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

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Piano—Concerto in A Minor (Grieg), Nellie Butler; Vocal—(a) Rose how Enchanting (Spohr), (b) The Nightingale (Alabieff), Hazel Johnson; Piano—Prelude in C Minor (Rachmaninoff), Elvira Nuttal; Organ—(a) Moonlight (Kander), (b) Fugue (Lemmens), Olive Richardes; Piano—Nocturne 2nd (Sgambati), Helene Vosper; Compositions by Graduates in Harmony—(a) Lamentation, Isabel Hodkins; (b) Oiseau d'Amour, Alice Encoyand; (c) Ballad, Love's Philosophy, Mrs. Sidney A. Plummer; (d) Fugue, Wilson Person. Presentation of certificates and diplomas.

ARTHUR CONRADI'S PUPILS RECITAL

The pupils of Arthur Conradi gave an excellent violin recital at Sorosis Hall on Friday evening, May 31.

Among those who scored particularly brilliant triumphs were: Mrs. Louis T. Hengstler, who played Grieg's G major sonata for piano and violin in a manner that earned her the unstinted applause of her audience, because of her fine technic and exceptional musicianship. Ruel J. Taylor gave a most intelligent reading of Handel's A major Sonata, revealing fine training and natural talent. Arthur Gunderson gave a delightful reading of the difficult Bruch G minor concerto, exhibiting fine nerve and temperament.

Other violinists who gave an excellent account of themselves were: John Lenahan, who played Romance op. 27 by Ries with excellent sentiment and understanding. Cleo Hall, who gave a most poetic reading of Raff's Cavatina and Dvorak's Humoresque; Miss Melba Staehle, who exhibited brilliant technic and clever phrasing in Ries' Bourree and Perpetuum Mobile; Barbara Jones and Keith Freaque, who played a duet by Godard entitled Abandon with gratifying ensemble effect and good tone and intonation. The former played a solo by de Beriot, namely, Concerto No. 1, and the latter a Madrigal by Simonetti, showing that they were as efficient in solo playing as they were in their ensemble number.

A large and enthusiastic audience attended the event and Mr. Conradi has reason to regard this success with pride.

TWO HEATH PUPILS IN RECITALS

Miss Olga Wertzba, soprano, and Miss Barbara Robb, contralto, two gifted students of Miss Helen Colburn Heath's, assisted by Miss Violet Fenster, pianist, gave a most enjoyable studio recital at their teacher's studio, 2539 Clay street, on Friday, May 28th. This was one of a series of studio recitals given by Miss Heath for the benefit of the pupils' friends, and also for the purpose of giving the students opportunities to appear in public, and thus gain confidence. The two students here mentioned did their work excellently and delighted their friends, exhibiting poise and showing that they are able to sing before audiences without becoming flustered.

The following well chosen program was presented: Duets—(a) My Boat (A. Coring Thomas), (b) Nearest and Dearest (Caracciolo); (a) Flower Rain (Schneider), (b) Her Rose (Whitney Coombs) (c) Dear Love, Lend Thine Aid (Saint-Saens), Miss Barbara Robb; (a) The Spring has Come (M. Valerie White), (b) I know a Hill (Whelpley), (c) Sing, Smile, Slumber (Gounod), (d) When a Lad Comes Tall and Slender (Weber), Miss Olga Wertzba; Piano Solo: Rondo Capriccioso (Mendelssohn), Miss Violet Fenster; (a) A Spirit Flower (Campbell-Tipton), Three Scotch Songs: (b) For the Sake of Somebody (Old Scotch Air), (c) Ye Banks and Braes (Miller), (d) The Scottish Blue Bells (Barker), Miss Barbara Robb; (a) Winds in the Trees (Goring Thomas), (b) From the Land of the Sky-Blue Water (Cadman), (c) Philomella Waltz (Vanderpoel), Miss Olga Wertzba.



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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

MYSTERIES OF THE "DOUBLE-TOUCH"

The next important part of the Unit Orchestra to discuss is the double touch. This is an ingenious arrangement whereby a little added pressure to a key at its regular point of depression brings on stops which were previously silent. Anyone who has played organ can readily visualize the possibilities of this device. For those who have not I will try to explain by a simple illustration.

Suppose we equip an automobile with double touch. First touch on the brake pedal would apply the service brake, second touch would bring on the emergency brake; first touch on the accelerator would give a maximum speed of thirty miles per hour; second touch would increase the speed and open the cut-out at the same time; first touch would sound the horn, second touch would sound a much larger horn for emergencies and so on. You will probably admit that such a car would be easier to handle provided the driver did not get rattled and did not apply too much pressure on the devices at the wrong time. Organists said the same thing about the double-touch system

however were persuaded to try it out and since that time I have yet to meet the organist who having played a double-touch instrument, does not say that it is almost indispensable.

It is surprising how quickly the fingers become accustomed to stopping when the resistance of the first touch is felt. I have had pupils play successfully a melody and accompaniment with one hand, half an hour sitting down to the instrument for the first time.

For augmenting the effectiveness of the left hand, the double touch is invaluable. The countless phrases in horn, tenor or cello parts which occur in every composition, stand out in exquisite relief when played on the double-touch, without however sacrificing the rhythmic afterbeats. As mentioned before, a melody and accompaniment can be played with the left hand, leaving the right hand free for variations or counter-melodies.

The double-touch system also extends to the pedals. The drums, cymbals and other percussions can thus be played at any time by simply giving the pedal note

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when it was introduced by Mr. Hope-Jones. They pointed out the calamity which would occur should a player press too hard while playing a soft passage on the vox humana, bringing on a thundering tuba note. They also called attention to the fact that for generations organists had gotten along very nicely without it. Others declared that while it was good theoretically it would probably turn out to be more or less of a nuisance in actual practice.

A few or more adventurous players

an extra kick. This is a great advantage to the picture player.

It must be admitted the double-touch gives the organist more to think about and extreme care must be used in applying the proper pressure. Once it is mastered, however, the double-touch adds another keyboard and an extra pair of hands to the organist's resources.

In my next talk I will take up the pizzicato touch, the sforzando touch and the swell system.

any apprehension that "Hearts of the World" is primarily a war picture. It is, he announces, primarily a love story, in which war figures as the grim background. It may be called "the story of a village," and for more than forty minutes during the exposition of the story, there is not a cannon shot, not a suggestion of war's alarms. There is the pretty romance of two girls each in love with the same man; there is the quiet and peaceful atmosphere of a small French town before the holocaust of war. Then comes the conflict, with its ensuing effects upon the fortunes of those in the little village. The battle scenes shown are actual battle scenes taken right in the trenches during the death struggles of the French and the Germans; only occasionally has it been found necessary to piece the story of the battles together by

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"Hearts of the World," D. W. Griffith's Latest Masterpiece, Coming to the Alcazar Theatre Sunday, June 23rd

The biggest event in the entire season in the world of motion pictures will be the presentation of D. W. Griffith's latest film masterpiece, "Hearts of the World," under the management of Sol L. Lesser, at the Alcazar Theatre, Sunday evening, June 23rd.

"Hearts of the World" required eighteen months in the making and many of the scenes were taken on the actual battlefields of France by Mr. Griffith, with the official aid and assistance of the British and the French governments. Mr. Griffith, however, is anxious to remove

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ans of acted scenes. Thus one sees life in the trenches; the charges of French, British, Scotch and Irish soldiers; the thrilling hand to hand conflicts and the thrust of the bayonets; the murder of the shells; the great guns in action; the tanks; the attack by liquid fire; the charges and the retreats; the human pill-boxes; the flight of the villagers; the ruthless destruction of property; the treatment of young girls who fall into the hands of the Germans; and other things too numerous to mention, the whole culminating in the arrival of the American troops, of ultimate victory and a hint of future happiness for those who have endured this terrible struggle.

(Continued from page 1, column 4.)
Pipes, clarinets are French, Russian, Belgian, Italian, English and American. May the committee, the board of trustees, or what-you-will be fortunate in their choice of a conductor and in their treatment of vexatious problems! The affairs of the Boston Symphony Orchestra is not merely a matter of parochial interest. This orchestra, as Mr. W. J. Anderson aptly remarked not long ago, is a national institution. That every man connected with it should be a native-born American does not follow. And it may be said that patriotism and chauvinism are not synonymous terms. Early May a letter was published in a Boston newspaper protesting against the playing of Johann Strauss's "Beautiful Blue Danube" waltz at a popular concert.

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CLEMENT PIANO SCHOOL ANNUAL PROGRAMS

The annual recitals by the pupils of the Ada Clement Piano School, 3435 Sacramento street, took place on Thursday, Friday and Saturday, May 23, 24 and 25. The following interesting programs were presented in a manner that reflected favorably upon students and teachers alike:

First Primary Grade, May 23d at 4 p. m.—America, Dohrman, McCoy; Duet—The First Rose, Patricia and Dohrman McCoy; Gavotte (Hodghead), Thumbelina's Cradle (Crosby), Patricia McCoy; Vacation March (Smith), Evelyn Joseph; Folk Song, Henry Ehlen; Ring Around the Rosy (Rogers), Margaret Gibbons; Sleep Song, Dance Lightly (Gaynor), Marion Somers; Bumblebee (Spalding), Marion Smith; Jolly Workman (Gaynor), Charles Elkus; Duet—Folk Song, Ruth and Charles Elkus; Waltz (Gurlitt), Janice Roche; Down in the Orchard (Ellsworth), Robert Heubner; Song—By the Sea, Evelyn Hodghead; Little Dance (Gurlitt), Jerry Bishop; Waltz in C (Gurlitt), Muriel Partridge; Bugle Call (Lynes), Robert Kenward; Soldiers Marching By (Tapper), Newell Clement; Duet—Fiddle Dee Dee (Schmitt), Newell Clement and Gordon Graham; The First Robin (Rogers), Ruth Elkus; Class Work directed by Miss Felder and Miss Reeves; Our Kinsman (Tapper), Jean Bailey; The Tin Soldier (Tapper), Doris Bailey; Duet—Sleep, Baby Sleep (Schmitt), Jean and Doris Bailey; Down by the Frog Pond (Swift), Mary Coleman; Playing Tag (Smith), Gordon Graham; The Rooster (Maxim), Barbara Von Sturmer; Song—Baby Life (McCurrie), Marion Camp; Duet—Grandmother's Spinning Wheel (Smith), Marion Camp, Robert Huebner.

Second Primary Grade—May 24th at 4 p. m.—America, Ross Freiermuth; Song of the Armorer (Gaynor), Vernice Collins; In a Boat (Franke), Phillip Wessa; Old Melody (Tapper), Marjory Whitehead; Evening Song (Gaynor), Dorothy Dow; Rondo (André), Isabella Bonick; Arabesque (Burgmuller), Katherine Deahl; Courtly Dance (Rogers), Eleanor Turner; The Mill (Parlow), Ernst Ophuls; March of Fingall's Men (Reinhold), Cecilia Coleman; Allegro (Haydn), Marion Crawford; Up in the Swing (Harker), Mary Maling; Silver Chimes (Ducelle), Allen Kenward; The Indian Mother (Smith), Edda Green; Trio—March of the Cavalry (Gurlitt), Henry Gibbons, Walter Gibbons, Holman Wood; Class Work directed by Mrs. Heubner; Trot de Cavallerie (Rogers), Lillian Kent; Hark, Hark, the Lark (Geibel), Virginia Phillips; Minuet in G (Bach), Douglas Thompson; Two Pianos—Marquise Menuet (Lack), Betty Cullen and Helen Anderson; The Ghost in the Chimney (Kullak), Adrienne Hedger; Folk Song—The Class; directed by Miss Hodghead, assisted by Mrs. Van Geuns.

First Intermediate, May 25th, at 2:30 p. m.—The Star Spangled Banner, Henry Gibbons; Pastorale (Burgmuller), Harriet Bakewell; Barcarolle (Heller), Elizabeth Atkinson; Elfin Dance (Jensen), Margaret Partridge; Hunting Song (Merkel), Richard Nason; Two pianos—Gavotte (Gurlitt), Mildred and Netti Long; Prelude (Chopin), Stella Stevens; Nocturne (Reinhold), Alice Moffitt; Cymbals and Castanets (Schmitt), Elsie Foge; Sight Reading Demonstration directed by Miss Felder, assisted by Miss Uman. Romance (Beethoven), Beulah Gibbons; Three Waltzes (Schubert), Frances Corbusier; Menuet (Beethoven), Frances Walker; Hide and Seek (Schytte), Louise Hitchings; Good Humor (Baumfelder), Marie O'Brien; Finale from Sonata in D (Haydn), Elizabeth Sherwood; The Fairie's Music Box (Hall), Virginia Myself; Mazurka in B flat (Chopin), Louise Zeh; Two Pianos (Gurlitt), Margaret Larsh and Clara Ophuls.

Second Intermediate, May 25th, at 4 p. m.—Marseillaise, Frances Barry; The Spring (Schytte), Mearn Hatch; Allegro (Kuhlau), Marion Clement; Spanish Dance (Moszkowski), Ruth Korn; Op. 30 No. 10 (Jensen), Claudine Spreckles; Sonatina (Clementi), Antoinette Olympe; Etude (Heller), Doris Cleveland; Two Part Song directed by Miss Hodghead; Slavic Dance for Two Pianos (Dvorak), Margaret Deahl, Elizabeth McCoy; Love Song (Cadman), Morton Gibbons; Scherzo (Schubert), Ruth Cook; First Movement G Major—Sonata (Mozart), Marion Scott; Waltz (Jensen), Betty Smith; Ensemble Class directed by Miss Clement; Will o' the Wisp (Jensen), Charlotte Turner; From Strange Lands, Hobby Horse (Schumann), Kathryn Kent; Invention (Bach), Else Barth; In Autumn (MacDowell), Elizabeth McCoy; Solfeggietto (Bach), Barbara Benjamin; Two Pianos—Hungarian Dance (Brahms), Annette Rolph, Gwenith Price.

MISS ELEANOR C. DREW'S RECITALS

Miss Eleanor C. Drew, the well known piano teacher, presented her pupils in two recitals on Saturday afternoon and evening, June 8th. In the afternoon recital the program was interpreted by the Junior pupils and during the evening the intermediate and advanced pupils made their appearance. On both occasions a large audience was in attendance and the participants acquitted themselves with credit to themselves and their teacher. The programs were:

Afternoon—Part I: (a) Sing Robin, Sing! (Spaulding), (b) Waltz (Gurlitt), Milton Levy; (c) The Robin's Lull-

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aby (Krogmann), (b) A Merry Hornpipe (Fletcher), Allan Hinkle; (a) Will o' the Wisp (Lemont), (b) The Fountain (Bohm), Helen Hicks; (a) A May Day (Rathbun), (b) Rustic Dance (Reinecke), Anita Kolberg; (a) In a Gondola (Heins), (b) Two Flowers (Koelling), Katherine Drew; (a) Slumber Song (Kern), (b) Elfin Dance (Jensen), Olga Olson; (a) Summer at the Brook (Schlieffarth), (b) Down the Stream (Lienrance), Ruth Pullen. Part 2—(a) The Fountain (Reynald), (b) Believe Me if all Those Endearing Young Charms (for left hand alone), (Mero), (c) Valse E flat (Durand), Winifred Batkin; (a) Prelude A Major (Chopin), (b) Berceuse (Iljinsky), Fay Breining; (a) Duett-Norwegian Dance, Op. 35 No. 2 (Grieg), Blanche Turner and Evelyn Alkalay; (a) Les Sylphes Valse (Bachmann), (b) Mazurka Impromptu (Lack), Sara Levy; (a) Valse Lente (Delibes), (b) Thistledown Fancies (Ravina), Evelyn Alkalay; (a) The Dancing Doll (Poldini), (b) The Bubbling Spring (Rive-King), Blanche Turner; (a) Valse Op. 64 No. 1 (Chopin), (b) Minuet (Paderewski), Florence O'Neill; (a) Valse Caprice Op. 7 (Newland), (b) Mazurka from "Coppelia" (Delibes), Clement Kennedy.

Evening—(a) Berceuse from "Jocelyn" (Godard), (b) Valse Caprice Op. 7 (Newland), Vica Drew; (a) To Spring (Grieg), (b) Faust Waltz (Gounod-Lange), Beatrice Breining; (a) Two Skylarks (Leschetizky), (b) Momento Gioioso (Moszkowski), Helen Mathis; Duo—March (Kowalsky), 1st piano Thomas Breen, 2nd piano Normand Alkalay; (a) Gavotte from "Iphigenie En Aulis" (Gluck-Brahms), (b) Polonaise A Major (Chopin), Esther Meyer; (a) Witches' Dance (MacDowell), (b) Grande Valse Brillante E flat (Chopin), Viola Kennedy; (a) Norwegian Bridal Procession (Grieg), (b) Rhapsodie No. 2 (Liszt), Evelyn Cullinane; (a) Nocturne F Sharp (Chopin), (b) Caprice Espagnol (Moszkowski), Helen Turner; Duo—"Coppelia" (Delibes-Lack), 1st piano Viola Kennedy, 2nd piano Helen Mathis; (a) Rondo Brilliant E Flat (Weber), (b) Valse de Concert D flat (Wieniawski), Ruth Brouillet; (a) Berceuse

(Chopin), (b) March-Militaire (Schubert-Tausig), Frances Kelly.

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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

PUBLISHED EVERY WEEK

VOL. XXXIV. No. 13

SAN FRANCISCO, SATURDAY, JUNE 29, 1918

Price 10 Cents

CONCERT BUREAUS OF NORTHWEST AFFILIATE

With Laurence A. Lambert as General Manager, the Western Canada Concert Bureau of Calgary, Alberta, Canada, Combines with Ellison-White Musical Bureau of Portland, Oregon

The most important event in the annals of the managerial offices of the far West is beyond a doubt the announcement of the Ellison-White Musical Bureau of Portland, Ore., to the effect that it has pooled its interests with the Western Canada Concert Bureau of Calgary, Alberta, Canada. The name of the Ellison-White Musical Bureau will be retained and the headquarters will be in Portland, Ore., in the Broadway building. Laurence A. Lambert, who was the proprietor and manager of the Western Canada Concert Bureau, has been chosen as the general manager of the Ellison-White Musical Bureau. The work of the Western Canada Concert Bureau will be conducted from the Portland office, several branch offices being maintained, among which will be included the one in Calgary. The Ellison-White Musical Bureau will operate concert attractions, also operatic companies, throughout the entire Western United States and Western Canada. This newly expanded bureau will give opportunities to some of the younger artists of the day, who merit recognition, in addition to some of the older artists whose names have become famous.

Prior to undertaking musical work, Laurence A. Lambert was engaged in executive capacities for the Canadian Pacific Railway in Calgary, Alberta, for a period of twelve years, during which time he undertook considerable public work in Canada, both in music and business. A few of the personal characteristics of Mr. Lambert as diagnosed recently by a Canadian friend of his is somewhat as follows: A great organizer and executive; always enthusiastic and in dead earnest about a business that he is doing; never a pessimist, never gives up until the business is accomplished; a great idealist and visionary but practical at all times; never a ditherer only; is a professional baritone, having appeared on the concert platform hundreds of times in Western Canada. He was born in Decatur, Alabama, forty-one years ago, lived in the South until he was ten years old, then moved to New York, where he lived for fifteen years; from thence he moved to Calgary, and has lived in the Canadian West ever since. The new bureau will have three separate departments, namely: Concert, Operatic and Festival. Each one of the three departments will be headed by some capable man or woman under the general management of Mr. Lambert. Concert courses will be organized in practically all of the larger cities in the Western United States and in Western Canada, with, six, eight and ten events in each course. For the smaller towns courses of three or four events will be run, and also individual attractions will be sold to various clubs, societies and local managers throughout the territory. A splendid list of artists has been secured to be announced shortly, and others will be added as the season progresses. Under the operatic department of the bureau will be managed operatic attractions through the Western Territory. For the present season the plans already include the promotion of the San Carlo Opera Company throughout the entire Pacific Coast, and part of the Canadian Territory. It is the intention of the bureau to assist in every way the various organized orchestras, choral societies and musical bodies, to promote a series of festivals throughout the entire Western United States and Western Canada, arranging them, where feasible, in connection with each other so as to save expense in connection with the securing of artists and other features. The bureau will lend the assistance of their agents and various managers in promoting the Festivals and will supply artists at almost cost price in order to assist materially in the musical development of the West. Placing firmly in the Festival as a medium for musical work, their policies for the Festival Department will be constructed along very broad and altruistic lines. The music loving public within the reach of the Ellison-White Musical Bureau can feel assured that they are going to get some of the world's best artists, and that they will also have the opportunity of hearing some of the younger artists of the day, who have not yet had the opportunity of coming West, because of the many difficulties to be overcome in securing an adequate number of dates to justify the long trip and attendant heavy expenses. It is the intention of the Ellison-White Musical Bureau to work in cordial co-operation with existing bureaus and managers, and where possible to change artists with them. Mr. Lambert sees very clearly the need of intense organization for the musical work throughout the entire continent in just exactly the way that every other end of the amusement game is organized, including the theatres, with their drama, vaudeville, musical comedy and every other line of theatrical endeavor; also the circus, moving pictures,

etc. In fact, big music is the only thing that remains to be organized, and there seems to be no good reason why this can not be placed upon an efficient organized basis to the great advantage of all concerned, netting ultimately more money to the artists, and their managers, more money to the local managers, and a better net profit to the various smaller musical bureaus, and territorial managers, because of the lower price that they can secure the artists' services for, and the more efficient methods of handling them through their territory connecting one with the other through the wholesale bureau, such as is being organized by Ellison-White.

GODOWSKY CLASSES TO BEGIN JULY 22nd

Leopold Godowsky, the master-pianist, has inaugurated his classes in Los Angeles, with each division filled to its capacity, and will positively start his San Francisco sessions on Monday morning, July 22nd. Already Selby C. Oppenheimer, local impresario, has signed up nearly seventy per cent of his quota of prospective students, and each mail brings him fresh inquiries, so that by the time of the opening date it is assured that the San Francisco classes will be record-breaking in point of attendance. These Pacific Coast master piano schools are the pioneers of a system that must grow throughout the country. America is but taking its place as the music leader of the world, as she has in all other branches, and the Godowsky initiative will undoubtedly be followed by other world masters

establishing schools for advanced pupils in American music centers.

Godowsky will teach his classes three days each week, Monday, Wednesday and Friday, four hours each day, and for five consecutive weeks, making a total of sixty full hours, during which each master pupil will receive his full share of special instruction. The master students, of which there will be twenty, are those that play at the piano, and receive practically personal instruction, while the "Listener's" Class attend all sessions, hearing and seeing all that is going on, and absorbing the full information given to the playing class. It is a rare opportunity for advanced pianists, and is being adopted by many of our foremost players and teachers.

The names already entered include a list of practically all the important pianists of San Francisco and nearby cities, and many are coming from long distances to earn the title of "Godowsky pupil." The requirements for entrance in the school are moderate, and the rates of tuition such as any serious minded pianist can well afford to pay. Full particulars, and assistance in selecting the course most desirable to the student will be given by Manager Selby C. Oppenheimer, in his office in the Sherman, Clark & Co. building.

Mrs. Cecil Hollis Stone has formed a trio which is playing at Yosemite Falls Camp, Yosemite Valley. It is composed of Grace Becker, cellist; Katherine Fisk, violinist and Mrs. Cecil Hollis Stone, pianist. The trio has met with great success and Mrs. Stone is inaugurating a series of concerts in the valley at which Mr. Jack E. Hillman has been engaged as first soloist.



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(See page 4, column 1)

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ALFRED METZGER - Editor and Publisher
HERBERT I. BENNETT - Managing Editor and Business Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5434

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

VOL. XXXIV. SATURDAY, JUNE 29, 1918 No. 13

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

THE SHAVITCH-ARGIEWITZ-BEM TRIO

In chamber music the trio is undoubtedly one of the most beautiful forms of composition, bringing forth as does the finer qualities of the three essential instruments, the piano, the violin and the cello. Local music lovers will remember with great satisfaction the delightful work of the Shavitch-de Grassi-Bem trio two seasons ago, and will welcome with much enthusiasm the announcement that Vladimir Shavitch, the well-known pianist, Artur Argiewitz, the famous violin virtuoso, and Stanislas Bem, the "Cellist with a tone," have joined forces to revive the musical atmosphere created by their predecessor organization. Never in the musical history of San Francisco have three more capable musicians banded together to present the better things in music. Each is a soloist of marked ability and standing, and each temperamentally suited to association with the other. Fine things are to be expected from a trio of this calibre, and undoubtedly their position as one of the important chamber music organizations of the country will very quickly be established.

The artists play for the love of their work, and to them practice is recreation and hard work pleasure. Vladimir Shavitch, since he has come to live in California, has taken his place as one of the foremost pianists who ever settled in the State, and has appeared as soloist with the San Francisco and other Symphony orchestras, has given many recitals, and has received unqualified praise from the various music critics of this and other cities. Argiewitz occupies the second violin chair of the San Francisco orchestra, and is recognized as one of the best and most capable violinists who have ever made the Golden State their home, and Stanislas Bem's position as a cello player is so secure that he may well be described as a most popular cellist in this section. He is gifted with a tone on his instrument that has been oftentimes likened to the wonderful tone of Mischa Elman on his violin—distinct, unique and captivating.

During the coming season it will be the good fortune of San Francisco and other coast cities to hear this trio in important and beautiful programs. Here a series of three concerts will be given at the St. Francis Hotel, each program containing at least two trio works and one of the important instrumental sonatas for piano, violin or cello, and special programs will be arranged for musical clubs and organizations before whom the artists will play. The managerial details of the Shavitch-Argiewitz-Bem trio will be in the able hands of Selby C. Oppenheimer, who, like the artists, has entered into the combination merely for the love of promoting the very best class of music. Due announcements as to the dates and programs of the San Francisco series will be made by Manager Oppenheimer, who, in the meantime, is prepared to accept subscriptions for season tickets for the series. Concerts will be given during October, November and December. So to Oppenheimer may be directed inquiries from music clubs and organizations in interior cities, as the trio will be in a position to accept a limited number of outside engagements.

RAISING STANDARD OF BANDS

At the request of the Commission on Training Camp Activities, the National Committee on Army and Navy Music some time ago appointed a sub-committee of its members to study the subject of Army and Navy Band music in all its phases, and to suggest for consideration such measures as in the opinion of men of large experience with military bands, might be of assistance to the proper authorities in raising the standard of our Army and Navy music. The members of the sub-committee were Messrs. John A. Carpenter of Chicago, Frederick S. Converse and Walter R. Spalding of Boston, with Wallace Goodrich of Boston as chairman. The question of Army bands was first taken up by the committee, leaving the matter of the Navy organization for the future. After careful consideration of the subject of Army band music in all its aspects, including study of band organization in the English and French armies, and reports of conditions and recommendations received from all parts of this country and from all branches of the service, it was recognized that certain fundamental questions must be determined before further action could be recommended or taken. Accordingly a memorandum was prepared and submitted

to the commission by the committee, and was subsequently presented to the General Staff of the Army; by whom it is now under consideration, and from whom a decision is hoped for at an early date.

The memorandum consisted of recommendations covering the following points:

(a) The material augmentation in numbers of all Infantry and Artillery bands; the allotment of bands to Engineer Regiments; and the conversion of Cavalry and other mounted bands into "Fanfares," or brass instruments and drums only.

(b) Giving commissioned rank to band leaders.

(c) The provision of expert divisional supervision over all regimental bands and band music in each respective division.

(d) A substantial increase in the monthly allowance for the purchase of new music, together with proper provision for original equipment.

(e) The creation of a permanent Commission on Military Music.

Editorial Note—The above is a move in the right direction. While there is the opportunity to once and for all settle the question of efficiency among American musical enterprises, no effort or labor is too great to do everything from the standpoint of competency. As long as the standard of musical endeavors is a high one in every phase of the Nation's life, it will unquestionably and inevitably reflect upon every musical activity henceforth.—A. M.



LAURENCE A. LAMBERT

General Manager Ellison-White Musical Bureau, Located in Portland, Oregon, Which Announces Its Activities in Western America (See page 1, column 1)

W. J. MCCOY'S SUMMER HARMONY CLASSES

William J. McCoy announces that he will conduct harmony classes during the summer at 302 Pacific Building, Oakland, on Wednesday afternoons at four o'clock. Teachers are invited to send their instrumental and vocal students. A normal class for teachers is now in process of formation and will soon be closed. W. J. McCoy is one of the ablest harmony and theory teachers residing in the far West. His latest book, Cumulative Harmony, is the standard system adopted for the High Schools in San Francisco, Oakland, Alameda, San Jose, Salinas, Fresno, Los Angeles, Polytechnic, etc., etc. It has also been adopted in seven other States and also in Vancouver. The work has been approved by Harold Bauer, Clarence Eddy, C. W. Cadman, E. R. Krueger, Horatio W. Parker, Karl Muck, Alfred Hertz, Wilson G. Smith, Edgar S. Kelly, Arthur Farwell and scores of other distinguished artists and educators. The work has also been adopted by the universities in seven States. So it will be seen that anyone either in the bay cities or in out of town communities can not take better advantage of the summer period than to add to his or her musical knowledge by attending these harmony classes. Mr. McCoy has also achieved fame as composer. Many of his works are being played and sung throughout the musical world and his midsummer music written for the Bohemian Club has enjoyed special vogue.

MME. SARAH BERNHARDT COMING TO ORPHEUM

Madame Sarah Bernhardt, the world's greatest actress, will begin a two weeks' engagement at the Orpheum Sunday matinee, July 7th. The first week of her engagement will be devoted to a one-act play written for her by a French officer at the front entitled "Du Theatre au Champ D'Honneur" (From the Theatre to the Field of Honor). Madame Bernhardt's program for her second and last week will be the last act of "La Dame aux Camélias." She brings with her her own company and a perfect scenic equipment. Seats for Madame Bernhardt's entire season are now on sale at the Orpheum box office.

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Examinations for the Departmental Service, for both men and women, are held every Tuesday, in 450 of the principal cities of the United States, and applications may be filed with the Commission at Washington, D. C., at any time. The entrance salary ranges from \$1,000 to \$1,200 a year. Advancement of capable employees to higher salaries is reasonably rapid. Applicants must have reached their eighteenth birthday on the date of the examination.

For full information in regard to the scope and character of the examination and for application blanks, address the U. S. Civil Service Commission, Washington, D. C., or the Secretary of the U. S. Civil Service Board of Examiners at Boston, Mass.; New York, N. Y.; Philadelphia, Pa.; Atlanta, Ga.; Cincinnati, Ohio; Chicago, Ill.; St. Paul, Minn.; St. Louis, Mo.; New Orleans, La.; Seattle, Wash.; San Francisco, Cal.; Honolulu, Hawaii, or San Juan, Porto Rico.

JOHN A. McILHENNY,

President, U. S. Civil Service Commission,
Washington, D. C.

QUINCEY A. CHASE DIES AFTER BRIEF ILLNESS

President of Kohler & Chase and a Pioneer in the Music Trade of the Pacific Coast, Leaves Envious Reputation and Honorable Career

By ALFRED METZGER

The death of Quincey A. Chase, president of Kohler & Chase, and one of the pioneers of the piano trade of the far West, died at his home, 3115 Webster street, Oakland, on Saturday morning, June 22d, at four o'clock. He had been ailing for several months and his death did not come as a sudden shock to his family and friends. Mr. Chase was eighty-seven years of age, and those who knew him well always marveled at his cheerfulness and the sprightly way in which he carried his years. At the age of twenty-three years he became a member of the firm of Kohler & Chase, and soon afterwards when Mr. Kohler and his family went to Europe he took full charge of the business and continued until a few years ago, when the responsibility of conducting the great firm of Kohler & Chase fell upon the more youthful and vigorous shoulders of George Q. Chase, who has brought the business to its present magnificent proportions.

Quincey A. Chase was one of the most respected and highly honored members of the music trade in the United States. While he did not mingle much socially with the people at large, his splendid qualities were admired and cherished by a number of close and affectionate friends. The writer will never forget the interest manifested by Mr. Chase in the growth of this paper, and while at first somewhat skeptical regarding the possibilities of its success later, when convinced of the certainty of its career, he gave it his ungrudging support. That was one of Quincey A. Chase's most admirable qualities—his ready change from a skeptical attitude to an admission of his error and his eventual full-hearted support and encouragement. And it was because of this staunch sincerity, this rugged honesty, this uncompromising attitude toward the truth that Mr. Chase made such a loyal friend, such an ideal father, such a sterling husband. And these fine displays of the character of a born gentleman, and a business man of the utmost integrity, naturally revealed itself at its best in the conduct of his business, which developed from a small country store to one of the great metropolitan establishments of the country.

While Quincey A. Chase did not parade his virtues and his numerous benevolent actions before the public, he nevertheless did a great deal in modest retirement. The fact that the music teachers of San Francisco can point with pride to a building that houses many well equipped studios is due to the efforts of Quincey A. Chase and George Q. Chase, who devoted so much of the space of their big business edifice to the teachers, and, incidentally, to the improvement of musical educational facilities in this city. In his early years Mr. Chase assisted greatly in the adequate administration of public affairs, and not the least of his efforts was his membership in the famous Vigilance Committee of 1856. Another one of the epoch making bodies that counted Mr. Chase among its ranks was the Washington Guards, and Mr. Chase was one of those who stood guard over the notorious Yankee Sullivan, after the latter's arrest.

Although Quincey A. Chase had retired from his business in recent years he continued his interest in it, visiting the store frequently and at regular intervals during the week, until sickness prevented him from executing his self imposed duties. Mr. Chase will be sadly missed by a few staunch and loyal friends, besides the members of his family, and his name will forever be associated with the political and musical history of the Pacific Coast.

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NOTRE DAME'S 67th COMMENCEMENT PROGRAM

Famous San Jose College and Musical Institution Adds Another Triumph to its Already Extended List of Annual Successes—Clever Graduates Delight Audience

The College of Notre Dame, and the Notre Dame College of Music gave its sixty-seventh commencement exercises in San Jose on Monday morning, June 17th. The spacious and tastefully decorated auditorium held an audience that packed every corner of the place, and a number of people had to be turned away for want of space. The exercises began promptly at 9:30 a. m., when the Star Spangled Banner was sung by the students' choral, orchestra and ensemble pianos. This patriotic introductory number was followed by Liszt's Sixth Hungarian Rhapsodie, played by sixteen performers in a manner that spoke well for the training these students received, for the tempo and rhythm was accurate and the technic clean and fluent. The sixteen pianists who performed this artistic feat most satisfactorily were: Marjorie Booth, Maxine Cox, Cecilia Jones, Elizabeth Gallimore, Angela Smith, Josephine Phelan, Marguerite King, Clathea Ynostrosa, Catherine Yager, Francesca Olivares, Winifred Weddick, Conception Goeldner, Marie Louise Mercado, Mary Reilly, Helen Richardson, Marguerite Matheu.

This fine ensemble number was followed by Musin's Caprice de Concert op. 6, No. 1, played with fine taste by Yvonne Mitchell, accompanied exquisitely on the piano by Marjorie Booth. Miss Mitchell exhibited on this occasion unusual artistic ability. She did not only prove that she possessed musical instinct that caused her to bring out the various poetic and romantic phases of the composition entrusted to her care, but she also showed that she has developed technically to such an extent that she has overcome various difficulties with ease. Among these were a series of harmonics which are most difficult to interpret adequately. Miss Mitchell no doubt is a clever student who has been trained most conscientiously. The accompaniment of Miss Booth also is deserving of hearty commendation because of its artistic plasticity and its ease of phrasing.

Then followed a Cantata—Vision of St. Cecilia—by Benedict. Helen Randolph interpreted the Blessed Virgin and Eileen Costello sang the part of Saint Cecilia. The Angelic Choir consisted of: Sadie Carey, Angela Smith, Ella Wright, Ruth Neary, Ramona Rianda, Adeline Williams, Nell Thompson, Patria Davis, Velma Broughton, Marie Louise Sterling, Dorothy Peacock, Doris Callaghan, Eleanor Johnson, Virginia Owea; piano—Marjorie Booth. Miss Costello acquitted herself most worthily of her responsible task. She has improved remarkably since the last time we heard her. Her warm, rich dramatic soprano voice has gained in resonance and pliancy. This is specially true of the higher notes which are now released so easily. Her intonation and diction is also most pleasing, and she gives the impression of having attained artistic knowledge in a manner to enable her to sing intelligently.

Marguerite King played a harp solo—Fantasia op. 35—by Parish-Alvars with a skill that delighted her hearers. Her nimble fingers skipped with exhilarating limpidity over the strings, and she attained a certain element of poetic color from the work that testified to the natural adaptability of the young artist. After the harp solo degrees were conferred on Marguerite King, harp, and Yvonne Mitchell, violin, while certificates of the academic course were awarded to Julia Gotelli, violin, and Elizabeth Gallimore, piano.

One of the features of the splendid program was the interpretation of an Allegory entitled The Sister Seas, and written specially for this occasion by a Sister of Notre Dame. The theme was suggested by the realiza-

tion of the Pacific-Atlantic unification in the Panama Canal. In the symbolism, the Atlantic typifies Commerce, the Pacific, Romance. The attendant of Commerce is Science who has subdued Nature to her will. The attendant of Romance is Art, the reflex of Nature. Between these groups is apparent antagonism. The reconciliation is effected by Faith, accompanied by Hope and Charity. The Universe is the work of God. He cannot contradict Himself, nor can there be antagonism among His works. Nature is but a manifestation of God. Science is but a phase of Nature. She is the "hand-maid of Faith." By Faith, Hope, Charity, the Modern Age will be redeemed from Materialism, the enemy of Spiritual being.

This delightful and most comprehensive allegorical sketch was convincingly and graphically interpreted by the following clever students: Pacific—Lauretta Costello; Atlantic—Josephine Phelan; Science—Bernice Maguire; Art—Angela Smith; Faith—Genevieve Nicholson; Hope—Genevieve Costello; Charity—Clare McNamee. Particular praise is due for the designing and color scheme of the costumes, which exhibited a certain richness and elegance without being gaudy. These costumes were designed by a Sister of Notre Dame, who is entitled to much credit for the entire tasteful arrangement.

NOTED CELLIST AT FORT McDOWELL

The Zoellner Quartet, the members of which just recently moved to Los Angeles from New York, deciding to become permanent residents of the southern metropolis, has temporarily lost one of its members through the war. Joseph Zoellner Jr., cellist of the organization, has responded to the call of his country. He is now stationed at Fort McDowell, Angel Island doing clerical work in the Insurance Department. The Zoellner Quartet is one of the most noted chamber music organizations in America, having been decorated by the mother of the present King of Belgium. Madar Schumann-Heink, who is a great admirer of the work of the Zoellners, has sent a telegram to Secretary of War Baker asking that Mr. Zoellner be assigned to him as cellist to play for the soldiers in France when she goes "Over There." The quartet as an organization will tour as heretofore.

FITZHUGH HAENSEL A VISITOR HERE

Fitzhugh Haensel, member of the famous firm of Haensel & Jones of New York, was in San Francisco last week, partly on a trip of recreation for the purpose of restoring his health, which was impaired while he was in France with the United States Army, and partly to look after the interests of the numerous artists who are under his firm's direction. Mr. Haensel was a welcome visitor at the Musical Review office and he proved himself one of the real gentlemen among the impresarios in the United States. He might well have the sobriquet "Handsome Fitz." Among the Haensel Jones artists who will visit the Pacific Coast next season will be Margaret Matzenauer, the distinguished contralto who made such an excellent impression last year Max Rosen, the young violinist, who notwithstanding the sensation created by Heifetz, scored a genuine artistic triumph soon afterward, and Ethel Leginska, the truly sensational young pianist, whose name is on every music lover's lips in the East, and who will arouse of musical public to spontaneous outbursts of enthusiasm. Mr. Haensel left San Francisco for Los Angeles, where he no doubt visited the offices of L. E. Behymer, the Californian musical prestigitator.

JACK EDWARD HILLMAN TO SING IN YOSEMITE

Jack Edward Hillman, the well known and successful young baritone soloist, has been engaged to give a series of concerts for one week in the Yosemite Valley. One of the concerts Mr. Hillman will feature the Yosemite Legends by Dr. H. J. Stewart. During the season just closed Mr. Hillman has been more than usually busy and has filled a number of engagements, scoring those brilliant successes which have rewarded him for his work during the last few years. He no doubt will again conquer for himself a series of artistic triumph during these Yosemite concerts. He will resume his vocal classes on his return to this city on or about July 1st. Mr. Hillman has also a large class of pupils in Stockton now.

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ment. There were also some exceedingly skillful musical settings arranged judiciously by a Sister of Notre Dame.

The Vocal Classes sang with fine fervor and spontaneity a Song of Thanksgiving by Allitson. The work was exceedingly pleasing because of its melodic color and the excellent vocal work of the classes was splendidly re-enforced by pianos—Marjorie Booth, Cecilia Jones, Frances Olivares and Clathea Ynostrosa; Harps—Rosa Tarriba, Marguerite King, Marguerite Matheu and the following orchestra: Violin—Yvonne Mitchell, Julia Gotelli, Marjorie Booth, Dorothy King, Mary Reilly, Elizabeth Gallimore, Virginia Mathen, Violet Bulmore, Genevieve Nicholson, Louise Finegold, Georgia Benson, Augusta Mann, Frances Powell, Patria Davis, Alice Reilly, Alice Holt, Lilluokilani, Eleanor Johnson, Maria Fortin and Rosinda Fortin; Cello—Alice King; Harps—Marguerite King, Marguerite Matheu, Eva Ibarra, Dolores Fortin, Sadie Carey, Matilda Falomir and Grace Jerome.

The musical part of the program concluded with a most vivacious and dashing performance of Rossini's famous Semiramide Overture played in a manner such as has rarely been heard at this institution which is famed for satisfactory musical performances. This familiar Overture was interpreted by the following splendid musicians: Pianos—Madeline Sterling, Josephine Phelan, Angela Smith, Bernice Maguire, Grace de Villiers, Concha Goeldner, Frances Bambury, Helen Richardson, Maxine Cox, Marguerite King, Cecilia Jones, Marie Louise Sterling, Josephine Greco, Ella Wright, Catherine Dunne, Winifred Weddick; First Violins—Yvonne Mitchell, Marjorie Booth, Dorothy King, Julia Gotelli, Rose Vollmer, Monica Sheridan, Mary Reilly; Second Violins—Elizabeth Gallimore, Violet Bulmore, Virginia Mathen, Genevieve Nicholson, Louise Finegold; Third Violins—Georgia Benson, Alice Reilly, Augusta Mann, Frances Powell, Patria Davis; Fourth Violins—Alice Holt, Eleanor Johnson, Lilluokilani, Emily Hiller; Cello—Alice King; Orchestral Bells—Marguerite Matheu; Instrumental Accompanist—Lorraine Plant.

Margaret Duff delivered the address to the Archbishop with excellent declamatory ability. The exercises were aptly closed with an eloquent address by Archbishop Edward J. Hanna, who always knows what to say at the right time and in the right place, choosing his words so as to embrace subjects worth while and phrases that linger forever in the memory of those who listened to them.

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"To analyze Mr. Hofmann's art would be to enumerate all the essentials of great piano playing and masterly interpretation."—New York Sun.

"Let us thank God for Josef Hofmann, and may he play to us early next season, and often."—New York Tribune.

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MRS. NEALE SINGS AT FINE ARTS PALACE

Mrs. Anne Neale was the soprano soloist at the concert in the Palace of Fine Arts on Sunday, June 16th, the program being under the direction of Mme. Emelia Tojetti. Miss Jessie Clyde, one of our rising vocalists of the younger set, was also heard in a group of songs, and Mr. Raymond White was the piano soloist. The program, which was a most interesting one, is given below: Pianoforte solos—Prelude, Serenade (Rachmaninoff), The Music Box (Liadow), Jet d'Eau (Ravel), Mr. Raymond White; Songs—Si mes vers avaient des ailes (Hahn), Mother (Abbie Gerrish-Jones), The Bluebird (Kummer), Mrs. Anne W. Neale, Mrs. M. G. Hincley at the piano; Pianoforte—Impromptu, A Flat Major, Etude, Op. 25, No. 9, Etude, Op. 10, No. 3, Waltz, C Sharp Minor (Chopin), Campanella (Liszt), Mr. Raymond White; Songs—Come Child Beside Me (Bleichmann), Pierrot (Rubner), Jubal's Lyre (Handel), Miss Jessie Clyde, Miss Mabel Jones at the piano.

Mrs. Anne Neale has moved her studio formerly in the Gaffney building to her residence, 341 Fifth avenue, where she will continue to receive vocal pupils. Mrs. Neale is a Cogswell pupil herself, having studied with Alfred Cogswell for a long period before he was incapacitated by illness for further work as a teacher.

LENA FRAZEE TO SING FOR M. T. CONVENTION

One of the soloists to be heard at the coming convention of Music Teachers in Los Angeles will be Miss Lena Frazee, whose fine contralto has made so favorable an impression among the professionals of San Francisco of late. It may not be generally known that Miss Frazee has adopted San Francisco for a permanent residence and is now located at 316 Walnut street. At the convention Miss Frazee will sing a group of Grieg songs, also Russian and Jewish Folk Songs, The "Cradle Song" with words by the poet Yeats, music by Abbie Gerrish-Jones, and which is dedicated to Miss Frazee, will also be in her repertoire.

MME. JOMELLI WITH UNIVERSITY EXTENSION

The Extension Division of the University of California will offer instruction in singing to be given by Mme. Jeanne Jomelli during the summer months. Three students will constitute a class which will meet once or twice a week as the students prefer. Each student will receive twenty minutes of individual instruction, the remainder of the hour being spent in observation. Classes will start in Room 328 Lick Building, 62 Post street, as soon as there are a sufficient number of students enrolled. You may obtain more definite information concerning this work at the San Francisco office, Room 330 Lick Building, 62 Post street, telephone Kearny 100, or at the Berkeley office, 301 California Hall, Berkeley 7100.

PRACTICAL PATRIOTISM

Patriotism of the proper kind is demonstrated in the manner in which the heads of large industrial organizations are supporting the Government in its war work. There are still, of course, a few persons who are either too selfish or too ignorant of the fundamentals of economics to give that support so much needed by the Government in this grave crisis. An evidence of practical patriotism is found in the indorsement by the National Association of Manufacturers of the action of the War Industries Board in announcing that it would discourage all new undertakings not essential to and not contributing either directly or indirectly toward winning the war, which involve the utilization of labor, materials and capital. The entire country will realize soon that if we allow the Government to spend our savings and to use our labor and materials as it sees best, there will

Cecilia, and one of the foremost musicians of distinction in Europe, and the other is from Rene L. Becker the distinguished composer and organist of Alton, Illinois. Both letters are well worth publishing:

Alton, Ills., June 19, 1918.

My dear Mr. Eddy: At last I was pleasantly surprised by the Boston Music Co. They sent me copy of the "Cantilene"—you will receive it with "March Militaire" by parcel post.

Do you know, Mr. Eddy, that I am beginning to think that this Cantilene is my "Chef d'oeuvre!" I am very glad it is dedicated to the worthiest of all organists to the Master of Masters—to the incomparable Clarence Eddy. G. Schirmer is preparing for publication "Staccato Studies and Two Short Etudes"—all for piano also six smaller pieces for piano. I shall send you copies of these as soon as they come out.

Yours very cordially,

(Signed) RENE L. BECKER

Rome 17/5/18

Dear Master: After many years your letter gave me much pleasure and it brought to my mind your very welcome appearance at Rome. I also keep your picture and hope to see you in person some day.

My plan to hold a concert in which the American composers and virtuosi can appear is causing much interest to our public. Unfortunately the music that have ordered has not arrived as yet, but I feel sure that it will come in time to give me the chance to arrange for the concerts for the next season.

I am glad to hear that the article of Casella has interested you and I thank you for the programs which you so kindly sent me and which I showed to Mo. Bos.

I have given instructions that the annual publication by this academy be sent to you and I hope that you will be able to show it with pride to your friends in the United States. I hope that these publications will interest you and will help to maintain our reciprocal sympathies.

I beg to extend to you my best wishes.

(Signed) SANMARTINO

NEW MOROSCO MUSICAL SHOW COMING

Scheduled for production at the Cort Theatre, immediately following the engagement of "Lombard Ltd." is Oliver Morosco's newest musical show, "Look Pleasant," which will have Walter Catlett, a great local favorite, as the featured player. "Look Pleasant" is a companion piece to "So Long Letty," "Canary Cottage" and "What Next," and, from all accounts will more than prove a worthy successor to those popular hits. The book of "Look Pleasant" was written by Elmer Harr the lyrics by Ballard MacDonald and the music by Harry Plan. Harry James will be musical conductor. In addition to Catlett the cast will embrace such well-known as Juliette Day, Marion Vantine, Jack Pollard, Byrd Zuber, James Gleason, Lela Bliss and Frank Darien.

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TWO LETTERS WORTH PRESERVING

Clarence Eddy is in receipt of two letters from two distinguished members of the musical profession which are well worth preserving and of which he may justly be very proud. One of these is from Count Sanmartino of Rome, Italy, head of the Royal Academy of Saint



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MISS HEATH SINGS AT STANFORD

Miss Helen Colburn Heath, the exceptionally artistic and unusually successful piano soloist, had the honor of being asked to sing two solos—the Bach—Ludwig Ave Maria and “Be of Good Comfort” from Cowen’s oratorio Ruth—for the Stanford University Baccalaureate service on Monday, June 17th. As was expected, Miss Heath scored one of her most brilliant artistic triumphs, being heartily complimented for her splendid singing by many of the highly intelligent and select audience that assembled on this auspicious occasion.

ALCAZAR

Now that it is all over and the Alcazar office is being besieged day and night by eager ones who wish to see D. Griffith’s great triumph, “Hearts of the World,” it will not do any harm to state that the local engagement of the big production was treated to the biggest attraction which has been given it since it first saw the light of a “simplex.” San Francisco not only tied the records made in New York, Chicago, Boston, Philadelphia and Los Angeles, but exceeded the records made by these cities. The advance here has been phenomenal. In other cities as here the advance sale for screen attractions are not usually heavy, but that of “Hearts of the World” has come within a short distance of being a complete sell-out for the entire week, in fact, all seats for the Sunday night performance were sold by four p. m. Saturday. Sunday after the reviews came out there was a rush to the box office. It would do justice to a four ring circus. Seats are now selling as far as two weeks in advance, but there are some for every performance this week still on sale.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

THE PIZZICATO AND SFORZENDO TOUCH

No. 5

In addition to the double-touch the Unit Orchestra has two other unique features in the pizzicato touch and the sforzendo touch. The pizzicato touch is an arrangement which causes the tone to be shut off immediately after the note is sounded, even though the key continues to be depressed. Surprising effects can be produced with this device. It is used principally to give a snappy accompaniment, and in combination with a flute stop to add to the effectiveness of the harp. The sforzendo touch opens one swell shutter when the note is pressed. The shutter then closes automatically, giving an accent to the first note of a phrase. It will not open again until the hand is raised entirely from the keyboard.

You will notice I refer to the opening of one swell shutter. This arrangement is the famous Hope-Jones System, which operates in a very different manner from the old system. Instead of all the shutters opening gradually, the Unit Orchestra shutters open consecutively, each one being thrown wide open as the swell pedal makes the contact. Each shutter is operated by a separate motor. The most powerful stops have a double row of shutters, making possible a magnificent crescendo.

The action of the Unit Orchestra is specially designed to give speed and positiveness of sound production. No matter how staccato the key may be struck, each pipe responds with its normal pitch and power.

Thus we have the Unit Orchestra played by the single, double, pizzicato and sforzendo touches. The most important touch of all, however, is the

touch the player must develop to perform properly on the instrument. The utmost degree of lightness is required for the first touch and the heaviest kind of a legato for the second touch. The deft hand of the pickpocket is clumsy compared to the digital delicacy developed by the Unit player.

It is the happy combination of these touches, together with constant accenting with the swell pedal, which puts the life and dash into Unit music. Any organist with theatrical experience knows how impossible it is to turn a deaf ear to requests for syncopated numbers. They simply must be played, and it is equally painful for the audience and the performer if he is playing on an organ of conventional design.

The light snappy touch of the Unit, the responsive percussions and traps, and the specially voiced stops enable the player to rival the modern jazz orchestra.

Since America entered the world war, her soldiers are marching, fighting and drilling, the motion picture "weeklies" which present these various activities to theatre-goers have become one of the most interesting and important parts of the program. In providing appropriate music for these films, the Unit Orchestra is gaining new laurels. As our boys march off to the fighting front, the brass band, life and drum or bugle is imitated to a startling degree. The rapid variation from one National air to the other is easily accomplished and a martial atmosphere is created which adds greatly to the enjoyment of the picture.

In my next talk I will explain the Hope-Jones system of stops which makes these wonderful effects possible.

EDWIN STEVENS AT ORPHEUM

Edwin Stevens and Tina Marshall will head the Orpheum bill next week in a delightful skit entitled "Snap Shots in a Musical Frame." Mr. Stevens is one of the greatest, most versatile and most popular actors on the American stage. He is actor, singer, humorist and student and there is a superiority and dignity in everything he does that always appeals. For a quarter of a century he has been one of the foremost men on the stage in this country and of late years he has divided his time between musical comedy and vaudeville. He is assisted by that winsome and gifted ingenue Tina Marshall, who is a great San Francisco favorite and who now shares with Mr. Stevens the stellar honors.

Carl McCullough, who styles himself "The Joy Germ of Vaudeville," will present "New Footlight Impressions," which consist not of imitations but of good-natured travesties of famous people. Fred Whitfield and Marie Ireland, assisted by Lew Murdock, will present "The Belle of Bingville," a rural satire that is a blend of rustic, mirth, song and dance. Miss Ireland is "a scream" in her role of the Belle of Bingville. Fred Whitfield is a distinct success as a city chap, while Lew Murdock is about as good an eccentric dancer as has been seen in a long while.

John Gardner and Marie Hartman term their efforts "Vaudeville Vagaries." They introduce a skit called "Before and After Marriage," and a fine assortment of songs and dances. Art Hahn, George Weller and Jerry O'Donnell are the possessors of melodious voices of extraordinary volume. They sing favorite numbers in a truly delightful way and are also capital comedians. Davis and Pelle will appear in "An Equilibristic Marathon." Their performance is an extraordinarily interesting one and well worth the viewing.

Barry and Layton, "The All 'Round Boys," will be included in this bill. Wellington Cross, the American musical comedy favorite, will be heard in new songs and stories. Lucille Cavanagh, who in consequence of her enormous success and in compliance with a generally expressed wish, has been retained for another week, will be seen in new dances. Her associates, Frank Hurst and Ted Doner, will also contribute new numbers.

BREEZY COMEDY AT THE CORT

"Lombardi, Ltd.," breeziest of Oliver Morosco comedies, grows steadily in popularity at the Cort Theatre, where the Leo Carrillo starring vehicle begins its third big week with the performance of Sunday night, June 30. "Lombardi, Ltd." is a most happy combination of feminine pulchritude, Broadway smartness, colorful settings and romance. The authors, Frederic and Fanny Hatton, have "discovered" something new in stage entertainment, for there is genuine novelty in the plot and the way in which the play's situations are evolved, and the characters, though essentially human, are unconventional types.

The action is wrapped around the troubles and pleasures of a young Italian who has won recognition as a designer of fashionable gowns for women. But there is nothing unmanly about Tito Lombardi, the designer, as Leo Carrillo plays him. Lombardi is a man's man. To this part Leo Carrillo brings a fine comedy sense, the true spirit of the Latin and a nice touch of sentiment. It is a remarkable characterization in its entirety. The wizard hand of Oliver Morosco is in evidence throughout the production, from the really flawless cast to the settings and the gorgeous "fashion show."

Supporting Leo Carrillo are the following clever players: Grace Valentine, Warner Baxter, Marion Abbott, Mary Kennedy, Winifred Bryson, Harold Russell, Inez Buck, Ina Rorke, Charles Wellesley and others.

UNIQUE BAND FOR SOLDIERS

Finding that twenty-five out of every hundred Italian soldiers stopping at the rolling canteens of the American Red Cross along the Italian front are able to play some instrument, Lieut. McKey in charge has ordered a number of mandolins and guitars. From volunteers he has organized an orchestra to entertain the two thousand to twenty-five hundred men who daily enjoy bread, jam, hot coffee, cigarettes at this one canteen. The personnel of the orchestra changes as the men come and go to the front. The phonograph which plays when the orchestra is not on duty has proved so popular that it will be loaded on a mule and sent to outlying batteries along the mountainous Italian front.

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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

PUBLISHED EVERY WEEK

VOL. XXXIV. No. 14

SAN FRANCISCO, SATURDAY, JULY 6, 1918

Price 10 Cents

MANAGER OPPENHEIMER ANNOUNCES BANNER SEASON FOR 1918-'19

Extensive List Contains a Brilliant Array of the World's Greatest Talent, and Among Them May Be Found Many Artists of American Nationality Who May Well Be Placed Side by Side With Those Disciples of Art Whose Virtuosity Stands Unique Before an Admiring Public

By ALFRED METZGER

There cannot be any finer evidence for the fact that music is one of the essentials in this great conflict than a glance at the list of the artists who will visit us during the season 1918-1919 under the direction of Selby C. Oppenheimer. Never before has so great an array of brilliant virtuosity been announced so far ahead of time. And this breaking down of former conventions is a most admirable thing, for it will prepare our public for a season of musical enjoyment which will not only add to the amelioration of suffering or the stimulation of the mind, but which will show to our resident artists and teachers that interest in music has not only failed to suffer from the war, but that the very presence of trouble creates more of a demand for mental relaxation. And so everyone active in the field of music should imitate the example of Selby C. Oppenheimer, and should make his or her announcement for the coming season, not two weeks ahead of the beginning of work, but sufficiently in advance to make his or her plans known to everybody in unmistakable terms. Those who begin early will be most active, those who begin late will be compelled to accept what is left.

We may say further that never in the history of music in San Francisco has so prolific a list of visiting artists been offered to local music lovers as that arranged for by Manager Selby C. Oppenheimer for the season of 1918-1919. The young impresario is showing great faith in artists of American birth, and his list is well filled with the foremost of native singers and players who have established themselves as being equal in attractiveness to the imported stars, and whose work has received unanimous praise from critical experts everywhere. True, many names of the foremost of European artists are to be found in the big list, but Mr. Oppenheimer feels that his greatest appeal will come from the encouragement of the American product. A long season of the finest of musical attractions will be inaugurated in October and will run through the Winter and Spring, well into the month of May, 1919. Oppenheimer, like the government officials of this and allied countries, feels that in music the morale of the great American public will best be conserved, and he is therefore taking greater risks in bringing in noted attractions than he has ever assumed in the past.

Anna Fitziu, the beautiful soprano of the Chicago Opera Company, will be his first attraction. Miss Fitziu is the young American soprano who went to Italy a few years ago, and sang her way to fame entirely upon the appeal of her remarkable vocal and histrionic gifts, and the charm and fascination of her personality, conquering the native opposition to the foreigner by means of her amiability, modesty, grace, sweetness, voice, musicianship and her splendid acting. She is equipped with a repertoire of twenty-two operas, which she sings in the vernacular, and has made distinguished successes in Rome, Madrid, Barcelona, Naples, Palermo, Florence and Pavia. She is the creator of the role of Francesca, in Mascagni's opera "Paolo and Francesca," and is considered a peer among singers in the role of "Desdemona" in Verdi's "Otello." Her return to the United States last season was due to war conditions, and her instantaneous success as singing soprano with the Chicago Opera Company, at once made her services in demand throughout the United States.

Her first concert tour is under the management of R. E. Johnston of New York, and she will come to San Francisco in co-star combination with Andrea de Seguro, for years the leading basso of the Metropolitan Opera Company of New York. Beautiful programs, including scenes from operas, in costume, will be given by the two artists.

During the season Oppenheimer will introduce the four most talked of American singers, Anna Case, the beautiful star of the Metropolitan Company; Lucy Gates, the brilliant coloratura soprano; May Peterson, whose "Mimi" placed her among the leading sopranos at the Met-

ropolitan to thousands of music lovers. He will appear in joint concerts with Yolanda Mero, the pianist, who will be remembered by the successes she achieved here a few years ago. With Lucy Gates in January will come the "Trio de Lutèce," an extraordinary combination consisting of George Barrere, one of the world's greatest flutists; Paul Kefer, famous cellist, and Carlos Salzedo, one of the world's most distinguished harpists. Unique and unusual programs will be the offering of this delightful company of musicians.

Among the instrumentalists important bookings include the pianists Josef Hof-

the enterprising manager, Louis Graveure, the Belgian baritone, who made hosts of friends here on his last visit, will come again, and Rosenblatt, the tenor-cantor of the Hungarian Synagogue in New York, who refused a thousand dollar nightly contract to appear in opera by Campinini of the Chicago company, claiming that his appearances in opera would not seem to be just the right thing for a churchman to do, will give one or two special concerts here. He is gifted with one of the most notable tenor voices in the world, and his renditions of the quaint Hebrew folk-songs are said to be among the most beautiful musical feasts of this period.

The National French Orchestra, under the direction of André Messager, will make a brief tour of the United States, including San Francisco and Oakland in their schedule, and the honor of handling this attraction here has fallen to Manager Oppenheimer. Yvette Guilbert will make her annual visit in February, when new and alluring programs will be her offering. To fittingly bring to a close so remarkable a list of offerings, Manager Oppenheimer is now negotiating with Hypolite Lazaro and Sophie Braslau, who will make a joint transcontinental tour.

Even if no other bookings were made, the above list would be sufficient musical fare to satisfy the most enthusiastic music lover; but Oppenheimer, always alive to the opportunities in the eastern concert field, keeps his ears to the ground and is always ready to add to his ability to introduce the best talent in the world to his clientele. The above artists we are practically sure of. If any should be added, they can not but be heartily welcomed and more prestige will be bestowed upon the Oppenheimer office. Manager Oppenheimer has established his offices in the Sherman, Clay & Co. building at Sutter and Kearny streets, and to those interested he will always be glad to give further information, as to dates, etc., of the artists under his control.

CORT THEATRE

The last two weeks of the phenomenal engagement of Oliver Morosco's comedy success "Lombardi, Ltd.," at the Cort Theatre will start Sunday night, July 7. This latest Frederic and Fanny Hatton play, in which the talents of Leo Carrillo are displayed to such advantage, has proved the greatest comedy success of the local season. Undoubtedly it could remain here much longer were it not for the fact that Mr. Morosco's new musical show, "Look Pleasant," is scheduled for appearance at the Cort on Sunday night, July 21.

"Lombardi, Ltd.," while essentially a laughing play, is not without its moments of sentiment and pathos, and it is in the display of the varying moods of the young Italian designer that Mr. Carrillo displays his versatility and stamps himself as a true artist. The production supplied by Mr. Morosco is scenically perfect, while the costuming, especially the gowns displayed in the studio scene, are a delight to the feminine eye.

The cast includes, in addition to Mr. Carrillo, Grace Valentine, Mary Kennedy, Winifred Bryson, Marion Abbott, Inez Buck, Norma Moore, Helen Wolcott, Warner Baxter and others. The Chicago engagement of "Lombardi, Ltd." is scheduled for the first week in August.



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ropolitan over night, and Mabel Garrison, also one of the foremost of Metropolitan stars. Alice Nielsen, favorite California song bird, is scheduled for a return to her native State, and Namara, the beautiful soprano whose success with the Minneapolis Symphony Orchestra last year may be heard in recital during the holiday season. Schumann-Heink, greatest of singers, beloved of all, will make a concert tour of the entire State under the personal direction of L. E. Behymer and Selby C. Oppenheimer. She may also visit Honolulu under this joint direction.

Early in the season will come the splendid tenor, Lambert Murphy, whose talking machine records have made him fa-

mann, and Leopold Godowsky, two players who stand at the very head of their profession, and it is possible that Guimar Novaes, the sensational Brazilian pianist, may be included in Oppenheimer's late season attractions. Eddy Brown, Auer's favorite pupil, and one of the top-notch violinists of the day, will be introduced for the first time here, and the favorite Kathleen Parlow will return after many years of absence in Europe. Pablo Casals, whom Kreisler calls the "greatest man who ever drew a bow over a string," unquestionably a leader among the great cellists, will come to California for a limited number of concerts, which are guaranteed well into four figures each by

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PUBLISHED EVERY WEEK

ALFRED METZGER - Editor and Publisher
HERBERT I. BENNETT - Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

OL. XXXIV. SATURDAY, JULY 6, 1918 No. 14

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

GLUCK'S ORFEO TO RECEIVE FIRST HEARING

Under the Direction of Paul Steindorff and the Auspices
of the University's Music and Dramatic Committee
Famous Classic Opera Will Be Presented

Lydia Sturdevant, the noted dramatic soprano, formerly of the Chicago Opera Company forces, has been specially engaged to sing the difficult part of "Orpheus" in the coming presentation of the Gluck masterpiece in the Greek Theater. Under the direction of Paul Steindorff, the choragus of the university, a most complete and elaborate production of the lovely opera will be given on Saturday night, July 27th. The entire performance will be rendered in English, and the choruses, ballets, lighting effects and scenic equipment will be on a scale that will reveal the possibilities of doing really big things in the famous amphitheater on the University of California grounds. Steindorff, who has gained national fame for his productions of the classic works at Berkeley during his incumbency at the university, will have the assistance as stage manager of Garret Holme, and the producers promise to make the event memorable as the big music attraction of the summer session.

A corps of Grecian dancers are now being trained, the ballets will be the most beautiful ever witnessed in the classic shades of the university, the well-known Steindorff perfection will be manifest in the training of the chorus, a special arrangement has been devised for the scenic effects, and the lighting has been carefully studied to cover all the possibilities of the Greek theater. In addition to Mme. Sturdevant, Loisa Patterson Wessitch has been engaged to sing Eurydice, a role in which the distinguished prima donna has few equals. Steindorff will conduct a complete orchestra, and wield his baton over the entire performance, and it is promised that the same will eclipse anything yet attempted by the successful director. The affair is under the direction of the Musical and Dramatic Committee of the University of California, and is an official part of the summer session of the college.

GODOWSKY CLASSES SOON TO BEGIN

The vast scope of appeal that the Leopold Godowsky master piano classes are making in this country may best be described from the fact that the Director of music from Brandon College will journey from far off Brandon in Manitoba, Canada, to avail himself of the prime advantages of a course with the famous master. From Albuquerque, New Mexico, will come the foremost piano teacher of the city, the president of the music teachers club of that place. At least three artists from Reno, Nevada, are already enrolled in the master class, and two of the most prominent musicians in Seattle will be found in the lists already signed by manager Selby C. Oppenheimer. Locally, it would seem that every serious minded musician is interested, and from the looks of things at present, some disappointments are quite likely to take place unless quick action in signing up is done. The Godowsky classes, both "Master" and "Auditor," will begin here on Monday morning, July 22nd, and continue for five weeks, sessions taking place on each Monday, Wednesday and Friday morning for a period of five consecutive weeks. This makes sixty hours of study in all, and each member of the master class will receive his full share of individual attention. Not more than twenty "Master" and twenty "Auditor" pupils will be accepted, so that the limited capacity of the classes makes it quite advantageous for members. Godowsky permits his master pupils to choose the compositions they prefer, only restricting them to high-class and standard works, and eschewing only cheap and tawdry music. Master pupils are those who play in the class, listeners those who attend all sessions but do no playing. For the few retaining memberships, applications should be made at once to Manager Selby C. Oppenheimer at the Sherman, Ray & Co. building in this city, who will gladly furnish terms and other details. In the meantime the Godowsky classes are making many prospective "Godowsky pupils" happy in Los Angeles, where Manager Behymer has secured an overflowing membership.

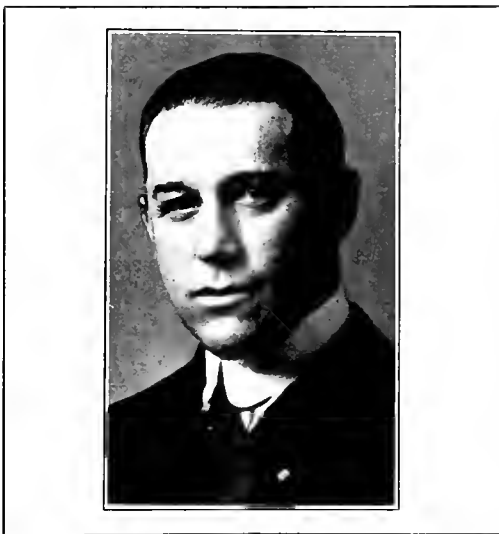
FERNANDA PRATT TRIUMPHS IN GRAND OPERA

Sings Amneris in Aida With Aborn Opera Company in
New York at Very Short Notice and Receives Ovation

The following extensive article regarding the success of Fernanda Pratt, the well known San Francisco contralto, appeared on the music page of last Sunday's Chronicle, and inasmuch as it is of great interest to the readers of the Pacific Coast Musical Review, we take pleasure in reprinting it at this time:

The success achieved by Fernanda Pratt (how quickly we claim them if they win and forget them if they don't) takes on even brighter hues as more information concerning her debut with the Aborn Grand Opera Company in New York reaches us. With pluck, truly western (though I suppose pluck is not exclusively the distinguishing trait of folk on the hither side of the Rockies) this native daughter said "yes" when she was asked on Thursday if she would be ready to "go on" and sing the role of Amneris Saturday night. It was an undertaking which might properly cause a veteran of the lyrical stage to pause, because for one reason there could be no rehearsal. She would meet on the night of the performance for the first time face to face with Aida, Rhadames, Amonasro, Ramfis and her deep voiced dad, the King. Meanwhile she had to procure a costume, wig, sandals and the other items needful for the appearance of one who was daughter of Egypt's dread sovereign.

So far as her role was concerned, I suspect that she knew it backwards, for she had been at work on it with her customary zeal, and I do not doubt she had mastered it to its final phrase and sigh. Nevertheless to anticipate my story and quote from a letter she has written to friends in this city—for one second when standing in the wings, waiting for her cue, the dread horror feared by all artists one time or another overwhelmed her. She couldn't think of her opening line. The blankness of perverse memory lasted only long enough to produce a sickening, shrinking sensation, and then came the cue and our contralto was out there to win as other San Francisco girls have done. That she did win, is not to be discerned adequately in her accounts of the affair. Aborn, himself, is a better witness. He said it was the best first performance of the role he had ever witnessed and one of the best presentations of the



SELBY C. OPPENHEIMER

San Francisco's Energetic Young Impresario, Who Announces
His Plans for the Season of 1918-19 This Week
(See Page One)

part, dramatically and vocally, that New York had ever been offered.

Miss Pratt was fortunate in the friends that came in at the ninth hour. She was offered the costume of Amneris from the Metropolitan wardrobe, which surely is proof of friendly intervention. Proper and appropriate costumery is a great, even if unconscious, influence to rob the artist of self-consciousness and give the singer that freedom which, the critics said, characterized Miss Pratt's stage deportment. For, once out in the hall of the palace of the King, she says she had no further moments of blank horror. The music and the lines came to her without volition. And that proves what for me for long has required no proof, that Miss Pratt has the instincts of the interpretative artist in fullest measure. It is her capacity for self-expression. Her technic has been achieved laboriously as all technic must be won, but it is now servant to expression and her debut was her opportunity to convince her stubbornest critic—herself.

The expected result of all this has been to establish our singer in the East. An offer of thirty weeks has been made her, to tour in opera, and other opportunities to widen her sphere of lyrical activities have come or are on the way. Meanwhile the music periodicals are printing in great black letters a name new not only to the East but to the West. The announcement I refer to reads: "The Winton & Livingston Concert Agency beg to announce their presentation of Doria Fernanda, contralto 1918-19." That's Fernanda Pratt. Doria is her middle name. She has done well to lop off the patronymic because it isn't suggestive of those luscious vowel tones which her throat yields up so generously and freely.—W. A.

CLARENCE EDDY AT STANFORD UNIVERSITY

Clarence Eddy, the foremost American organist, began a summer engagement in the Memorial Church of Stanford University on Tuesday afternoon, July 2d. He will give not less than thirty-four programs during this engagement, and will not repeat one composition during this time. Following are the three opening programs given during the week just passed:

Tuesday, July 2, 4:15 p. m.—Fugue in E flat, Porpora (Boschi); By the Sea (Franz Schubert), arranged by Clarence Eddy; Sea Sketches (new), (R. G. Stoughton), (a) In the Grotto, (b) Sea Nymphs, (c) The Sirens, (d) Neptune; Improvisation (Arthur Foote), from Suite in D; Evening Rest (new), (Alfred Hollins); Festival Toccata (new), (Percy E. Fletcher).

Thursday, July 4, 4:15 p. m.—Festival Prelude and Fugue on "Old Hundred" (Clarence Eddy); Concert Variations on "The Star Spangled Banner" (Dudley Buck); Battle Hymn of the Republic (new), (Ralph Kinder); Liberty March (new), (J. Frank Frysinger), dedicated to Clarence Eddy; Fantasia on My Old Kentucky Home (J. E. W. Lord); Hail Columbia (Dudley Buck); Finale from the Sonata in E flat.

Sunday morning, July 7, 11 o'clock—Organ Prelude—Solemn Prelude (new), (Edward Shippen Barnes); Offertory—Morning Song (new), (Alfred Hollins); Organ Postlude—Festal Postlude (new), (Oscar E. Schminke).

Sunday, July 7, 4:15 p. m.—Toccata in F (J. S. Bach); Supplication (Julius Harrison); Sonata in A minor (Felix Borowski), (a) Allegro ma non troppo, (b) Andante, (c) Allegro con fuoco; At Twilight (J. Frank Frysinger); Concert Overture in D (Wm. Faulkes), dedicated to Clarence Eddy.

MISS DOROTHY FYFE WRITES CLEVER SONG

Miss Dorothy Fyfe, daughter of F. C. Fyfe, the popular secretary of the Loring Club of this city, recently composed an excellent song entitled "For Thee, Dear Land," which was sung at the recent concert of the Loring Club at Scottish Rite Auditorium and scored an immediate triumph. The composer received an ovation and was compelled to bow her acknowledgments. The song is patriotic in spirit, but contains more intelligence from a musical point of view than is heard nowadays in songs of a patriotic appeal. Miss Fyfe is entitled to heart commendation for the thrill contained in the music and the beautiful sentiments of the words.

Ray C. B. Brown had this to say in the Examiner of June 5th: "Dorothy Fyfe, a young musician of San Francisco, shared honors with such composers as Samuel Taylor Coleridge, George Chadwick, and Henry Hadley last evening at the Scottish Rite Auditorium in the program presented at the Loring Club in the third concert of its forty-first season. Her composition For Thee, Dear Land, scored for solo tenor and male chorus with accompaniment of strings and piano, proved the most popular number by test of applause, and won her an ovation that forced her to rise in acknowledgment from her place in the audience. The work is dignified, stately and effective, timely in subject and musically in its details of construction. Without a trace of the cheap or commonplace, it voices patriotic fervor and faith in the ultimate peace won by liberty-loving freemen in the battle against tyranny and glory-mad autocracy. It is in two sections, each beginning with a solo of hymn-like simplicity, and closing with a crashing chorus marked by unusual modulations and a splendid climax."

The San Francisco Call of June 5th had this to say: "Before the last note had died away, a deeply moved gathering burst into a clamor of applause. The director turned and bowed toward a slip of a brown-eyed girl seated in the audience. She arose, bowed quickly with the demeanor of one not used to lionizing, and resumed her seat while the applause mounted higher. This occurred last night at the Loring Club's third concert of the season at the Scottish Rite Auditorium. The girl was Miss Dorothy Fyfe, daughter of J. C. Fyfe. The song was For Thee, Dear Land, composed, music and verse, by her. Only twice before had the song been given a public rendering, and on each occasion a scene like that of last night resulted.

"For thee, dear land, thy sons stand firm," rang the splendid male chorus of the Loring Club, and the audience felt a thrill and tension akin to that produced by an inspired national anthem. The theme, sounded in vigorous introductory strokes by the orchestra, rang with a noble and lofty appeal. The eyes of those who did not know sought the programs in amazement for the name of the composer. After the concert the crowd lingered for a glimpse of the young composer as she received the congratulations of friends, accepting the adulation with a modesty that approached embarrassment. For Thee, Dear Land, in the light of the reception the song has been accorded, promises to become one of the most notable musical works to spring from the war spirit of the nation."

EDOUARD DERU GIVES BENEFIT CONCERT

Edouard Deru, the distinguished violin virtuoso, soloist to the King and Queen of Belgium, gave a concert under the auspices of the San Francisco Branch of the California Committee for Relief in Belgium and France, in the Italian Room of the St. Francis Hotel on Tuesday evening, June 18th. This unusually skilled musician impressed everyone with his fine artistry and his thorough grasp of the emotional and technical phases of his art in the following representative program: Sonata in D Major (Tartini); (a) Aria on G String (Bach), (b) Chaconne (Vivaldi); (a) Elegie (dedicated to Sir Henry Heyman), (Saint Saens), (b) Rondino (Beethoven-Kreisler), (c) Tempo Martiale (Pugnani); (a) Deep River (Coleridge-Taylor), (b) Berceuse (Faure), (c) Two Mazurkas (Wieniawski); at the piano, Madame Deru.

SCHUMANN-HEINK

The next transcontinental tour of Mme. Schumann-Heink will take place during season 1919-1920

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FINE BENEFIT CONCERT IN BERKELEY

Prominent California Artists Give Excellent Program at the Residence of Mr. and Mrs. Frederick Maurer, Sr.

In the Berkeley Daily Gazette of June 22d we find the following interesting account of a recent benefit concert given at the residence of Mr. and Mrs. Frederick Maurer, Sr., in Berkeley:

The first of a series of benefit concerts for the Berkeley wool fund under the sponsorship of Mr. and Mrs. Frederick Maurer, Sr., was given at their home on La Roy avenue Thursday evening. Musically and socially it was an event full of gladness and response. The sum of \$50 was realized. The star of the evening was Madame Jeanne Jomelli, world famous soprano, late of the Metropolitan Opera House Company, New York. A Hollander by birth, Madame Jomelli's art was brought to the zenith of its charm and perfection under French tutelage. Her first group consisted of four French songs; the incomparable aria from "Louise," by Charpentier opening the series and moving her audience deeply by its exquisite beauty and finish.

Hother Wismer gave three movements from the "Scotch Fantasia," by Max Bruch with art and sympathy, later playing an obligato to Rabey's "Tes Yeux," in lovely, warm cadence. His second number was a group including such notable names as Brahms, Tschaiakowsky, Vieuxtemps and Francoeur. The final number brought the listeners to the climax of appreciation, including, as it did, one song by Madame Jomelli herself and another by the accompanist of the evening, Frederick Maurer, Jr.

"Were I a Star" had been dedicated to Madame Jomelli, and this was the first time that the new publication had been heard in public. It delighted everybody and the singer was gracious in responding to the clamor for an encore. "The Marseillaise," sung in French, closed an evening of unusual charm. Mrs. Thomas Rickard, Mrs. M. May, Mrs. Mathilde Wismer, Louvia Rogers Kurtzman, Miss Isobelle O'Connor and Mrs. Wallace Harker joined Madame Jomelli in rousing spirit.

The second of the series of three benefits for the Berkeley wool fund will be held at the beautiful home of Mrs. Mary Moody and will include two classic dancers. Madame Jomelli has offered her services for the third and last of the series, this one to be given at the home of Mr. and Mrs. Frederick Maurer, Sr.

WALTER DAMROSCH SAILS FOR FRANCE

Walter Damrosch has sailed for France. With a symphony orchestra of fifty men he will make a tour of the larger American rest camps and concentration camps in France. The salaries of this orchestra will be paid from a fund donated for this purpose by Mr. Harry Harkness Flagler, the president of the Symphony Society of New York, and the entire tour will be under the direction of the Overseas Division of the Y. M. C. A. The enthusiastic reception accorded to Mr. Damrosch and the New York Symphony Orchestra on their visits to Camp Upton and the marine camp at Quantico has proved that music of this character is wanted, and incidentally the scheme will give employment to French musicians from Paris who have been made destitute by the war. Mr. Damrosch expects to return to America in the fall in time for his duties as conductor of the New York Symphony Orchestra. At the time that Mr. Flagler provided the fund for the French musicians, he said: "I welcome such an opportunity of testifying in a small way to the great admiration I have for France, a country representative of the highest ideals in art and our glorious ally in this war."

NEW SETTING OF "THE BATTLE HYMN"

Ralph Kinder, the Distinguished Organist and Composer, Receives Praise for His Ingenious Arrangement

(From the Philadelphia Public Ledger)

In an editorial in the Outlook recently Lyman Abbott made a forceful sentiment of the desirability of a setting of "The Battle Hymn" that should be distinctive and appropriate on churchly as well as on secular occasions, and to Philadelphia friends recently Bishop Brent expressed his feelings that the setting to "John Brown's Body," as used in the great commemorative service at St. Paul's, in London, when the Bishop preached, did not comport with the solemnity of the occasion. That sentiment has been expressed by many others entitled to an opinion.

Ralph Kinder, for many years organist and director at Holy Trinity Church in Philadelphia, has prepared a new and rousing setting of "The Battle Hymn of the Republic," which those who have heard it say is bound to make itself in a short time widely known and popular. The melody has all the swing of the original marching tune which is associated with other secular

RED CROSS CONCERT IN NAPA A SUCCESS

Several artists well known in San Francisco gave the most enjoyable concert for the benefit of the Red Cross in Napa, of which one of the daily papers of that city had this to say:

The High School Auditorium was filled Sunday afternoon by an audience which greatly enjoyed the excellent concert given by a group of artists from San Francisco. Mozart's Trio in E Flat Major, played by Mrs. William Ritter (piano), Lajos Fenster (violin), Hother Wismer (viola), was beautiful in itself, and was beautifully rendered. The delicacy and finish necessary to the best interpretation of Mozart were manifest in the playing of each artist and it is to be hoped that Napa may have the privilege of hearing them together again.

Mrs. Dorothy Churchill Hess, so well known and loved in Napa, sang two groups of songs and the very beautiful aria from La Boheme, "Se me Chiamano Mimì." Mrs. Hess' voice is high, clear and sweet, and her singing is entirely artistic. Her technique is splendid but her personality is such that the listener is unconscious of the technique except as it leaves the satisfied impression of her singing. The violin group given by M. Lajos Fenster was greatly appreciated by the audience. His playing combines that quality rare even in artists of expressing feeling as well as showing finish of execution. He is to be complimented upon his good judgment in the selection of numbers, Kreisler's "Viennese Popular Song" and "Liebesfreud," were beautiful.

The viola numbers by Mr. Wismer were greatly enjoyed. The "Two Fairy Pictures," by Schumann, were charming. The second brought out the deep rich quality of the viola. Beethoven's Minuet, always a favorite, won great applause. Mr. Wismer showed not only the ability of an artist but real sympathy and individuality of expression. Mrs. Hess was accompanied by the piano by Miss Prevost of Berkeley. She deserves much praise for her pleasing accompaniments.

HOFMANN COAST TOUR IN FEBRUARY

Josef Hofmann, the eminent Polish pianist, whose position in the world of music is second to none, and whose art has achieved for him the most phenomenal international successes, will make an extensive Pacific Coast tour in February, 1919, under the direction of E. Belymer and Selby C. Oppenheimer. Hofmann through his general managers, the Wolfsohn Music Bureau in New York, has advised the local impresario that he is preparing a wonderful new set of program for this trip, and will present many new musical works to his hearers. Hofmann is greatly admired to the west, and his services are being sought after everywhere. He has already been booked with many of the important musical clubs throughout the State, and will give recitals in San Francisco and Los Angeles. Although Hofmann's time in California will be limited, a few additional dates are available, and clubs and societies interested would do well to communicate at once with either Manager Belymer at Los Angeles or Manager Oppenheimer in San Francisco.

Summer Harmony Classes

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AMERICAN FRIENDS OF MUSICIANS IN FRANCE

A musicale and lawn-festa was given on Saturday, June 29th, at Miramonte Court, Briarcliff Manor, New York, the entire proceeds of which were devoted to the Society of the American Friends of Musicians in France, founded to give aid to musicians in France and their families made destitute by the war, and to the School of Design and Liberal Arts of 212 West 59th street, Miss Irene Weir director. On the committee were Mrs. Felix Adler, Walter L. Bogert, Mr. and Mrs. Walter Damrosch, Mrs. Edward J. de Coppet, Mrs. Percy H. Fridenberg, Mr. and Mrs. Harry Harkness Flagler, Mrs. Frances Hellman, Miss Gertrude Norman, Mrs. Henry Ollesheimer, Miss Virginia Potter, Mrs. Walter Spalding and Mrs. George Montgomery Tuttle.

The musicale took place at four o'clock in the Gothic Organ-Hall, and the following artists appeared: Marcia van Dresser, soprano; Charles Cooper, pianist, and Tom Dobson, tenor. The Lawn Festa at five o'clock consisted of this program: Interpretative Dances by Lillian Emerson; Group Dancing by Margaret S. Crawford and her pupils; Patriotic Songs, led by Marcia van Dresser; short addresses by officers of the Allied Armies; sketches and caricatures by Hy Mayer.

Briarcliff Manor, with its fine grounds and spacious mansion, was generously offered for this festival, and all of the artists volunteered their services. A number of concerts will be given at various summer resorts for the benefit of the American Friends of Musicians in France, the society that has been sending money regularly to hundreds of musicians in France who are in needy circumstances as a result of being thrown out of employment. The most recent chapter of this society to be established was that in Philadelphia.

MORE PRESS COMMENT ABOUT MR. ATTL

In the Pacific Coast Musical Review of June 8th we published a series of enthusiastic press comments about Jetao Attl, the distinguished harp virtuoso and solo harpist of the San Francisco Symphony Orchestra. These reviews were taken exclusively from San Francisco papers. Just to show that Mr. Attl received also attention at the hands of critics in Eastern and European territories, we append a few articles from papers published outside San Francisco:

Prague (Soloist with Prague Symphony)—Mr. Attl showed us the wonderful possibilities of the harp, playing the Bachsa Concerto. The beautiful smoothness of the fascinating Andante and the broad tone he brings out of the harp carried the audience into the heights of aesthetic idealism. With the Allegro 6-8 time, Mr. Attl showed us many wonderful possibilities in technique, Music and Art.

Vienna—Mr. Attl played the Impromptu by Foure. His elegance of style and technique are perfect.—Tageblatt.

Chicago, Ill.—Mr. Attl is an artist of the first rank. He is not only a great artist but also a great musician. Never before have we heard such perfect rendition on a rare instrument. From the forest of his strings he draws forth the rustling of the leaves, the rippling of the brook, the roaring of a furious sea against the granite rocks. Mr. Attl with his harp can sing and touch the depths of profound sadness, portraying all the moods of the human heart.—Chicago Bohemian Daily News.

St. Paul, Minn.—With Mr. Attl's presence, the program of the String Quartette of the St. Paul Symphony is more elaborate than any yet given. He contributed three harp solos and as usual the harp in the hands of Mr. Attl becomes a virile instrument of tremendous possibilities and he combines a superior technique with all the path of temperament one is wont to look for in a Bohemian musician. An artistic performance such as his is very refreshing after most of the harp music commonly heard, in which the instrument is either purely mechanical or tolerably sentimental.—St. Paul Pioneer Press.

Attl Master of Harp.—The soloist was Mr. Kajetan Attl, the harpist of the orchestra, who played a Fantasy for the harp by Saint-Saens. Mr. Attl is a master of his instrument and played with brilliant technique and rich beauty of tone. His playing delighted the audience, who could not let him off without an encore, to which he responded with the Album leaf composed by himself.—St. Paul Pioneer Press.

Denver—Of the instrumental offerings, the most unique, as well as beautiful were the harp solos by Kajetan Attl. As one listened to the tones such as no

other instrument possesses, they could not help exclaiming, "Oh, what a foretaste of Glory (or rather of music) Divine; that wonderful symphonic poem." The River Moldau enraptured the audience, that sat fairly breathless throughout its rendition, as well as the encore the harpist chose—Humoresque, by Dvorak.—Denver Post.

NORTHERN CALIFORNIA SENDS DELEGATES

San Francisco and Sacramento Music Teachers' Associations Inform Musical Review of Their Plans Regarding Artists and Programs From This Section

Just as we were about giving up hope to ever hear anything at all about the plans and programs for the Convention of the California Music Teachers' Association

Now-a-days no program is considered complete without a melody ballad.

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California knows anything about the convention or not? What's the matter? Are they trying to put something over?

There really has been nothing at all in the San Francisco papers (weekly or daily) regarding the convention. And we hasten to state that this is not due to any unwillingness on the part of the press to record news items about the Convention to take place in Los Angeles. The way to get valuable advertising space, in the way of advance information of events, is to send information to the press. Those who imagine that the newspapers will hunt them up and beg them for news will have to wait a long time. We make this statement just to forestall any accusation of prejudice which small-fry musicians in all cities are always eager to launch.

The San Francisco Music Teachers' Association is sending as delegate George Kruger, the President of the organization, Sir Henry Heyman, who will be delegate at large, and Mrs. Alice Kellar Fox, the secretary. The artists who will appear on the programs of the convention and who will represent the San Francisco Music Teachers' Association include: Mme. Rose Relda Cailleau, soprano, Giuseppe Jollain, violinist, and Mr. Kruger pianist, will also appear in one of the concerts.

Mrs. Fox is in receipt of a letter from L. E. Behlmer, the live wire impresario of California, in which he says that the opening concert of the Convention will take place on Tuesday evening, July 9th, and the following artist will make their appearance: Leopold Godowsky, pianist, Arthur Farwell, pianist-composer; Gregor Cherniavsky, violinist. The Zoellner Quartet and Charles Wakefield Cadman, pianist and composer. Sir Henry Heyman has been in Santa Barbara for the last week or so, and left for Los Angeles on Tuesday.

The Sacramento Music Teachers' Association will have two representatives at the convention, namely, Miss Florine Wenzel, president, and Miss Lena Frazee. Miss Wenzel will take part on the program prepared for California Day and with Gertrude Ross, the well known composer, presiding at the piano, she will give a lecture song recital of the Yamata Shiraba (Art Songs of Japan). The recital will take place at the Gamut Club Theatre on Wednesday morning, July 10th, and the songs included on the program will be: Old Samurai Song; Butterfly; Firefly; Love-lay indited by the Mikado; Temmu; Slumber Song; Ode to Fujiyama. The program of Miss Frazee's songs has already been published in these columns.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

"STOPS OF THE UNIT ORCHESTRA"

No. 6

An organist sitting down to a Unit Orchestra for the first time is at once struck by the unfamiliar names on the stop tablets and by the more unfamiliar tones which greet his ears when he plays them. Mr. Hope-Jones had original ideas in christening his stops as well as everything else, often coining words from Greek, Latin or Hebrew roots, to properly express their characteristics.

A flute of the Stopped Diapason type is called a Tibia Clausa. His Tuba is a powerful but very smooth, reed which is called Ophecleide at 16 foot; Tuba at 8 foot, and Clarion at 4 foot. His steel-bar harp is called a Chrysoglot. The peculiar reed stops he invented are called Kinura and the Krumet. The Open Diapason becomes the Diaphonic Diapason. All the other stops bear conventional names.

I think the outstanding feature of Hope-Jones voicing is the smoothness of the reeds. That scratchy tone, predominating in ordinary reeds, is entirely absent from the reeds of the Unit. Instead, is a velvety smoothness which admits of use in the softest combinations and chords. The Oboe Horn, which is somewhat like an Oboe d'Amour, has such a soft mellow tone that it does not sound like a reed at all.

The Kinura is perhaps the most unique reed ever produced. It is of peculiar construction and gives a tone which has been described as a "cross between the hum of a mosquito and a Turkish Musette." In certain combinations it gives the effect of muted brass in the orchestra and it is used to great advantage in Oriental effects.

The Krumet is a Kinura on a slightly larger scale and is used to give the "zip" to the cello effect as well as in Oriental music. The 16 foot drawing is imitative of the bassoon.

The Hope-Jones strings are built on a very thin scale and are decidedly sharp or "stringy." They give a solo violin effect that is truly remarkable.

Another remarkable stop is the Diaphonic Diapason. This runs from 32 foot to 4 foot in register. In the two lowest octaves the tone is produced by means of a vibrator. This gives a clear distinct tone on the lowest notes, quite different from the ambiguous rumbling we have been accustomed to associate with 32 foot stops.

Although the stops of the Unit Orchestra are voiced for brilliant orchestral work, combinations can be drawn which will give precisely the same effect as a cathedral organ. The Unit Orchestra can be used for a church service without anyone but the organist knowing that it is not a legitimate church instrument.

As to percussions, we know that organ firms buy practically all of their bells, xylophones, chimes, etc., from the same manufacturer. Installing a practical action, however, is another matter. The Unit Orchestra has a remarkable action on every percussion. The chime action, which is usually so slow that the player must depress the key at a beat ahead of time, is as rapid as any stop in the instrument.

When we recognize the fact that to many people "rhythm" and "music" are synonymous, we see how important it is to have a good set of percussions and traps in an instrument.

In my next talk I will describe some of the wonderful effects that can be produced.

BERNHARDT AT THE ORPHEUM NEXT WEEK

Madame Sarah Bernhardt, the world's greatest actress, will begin a two weeks' season at the Orpheum next Sunday matinee. This incomparable tragedienne, who has held the hearts of theatre-goers the world over for the past half century, is the picture of health, it is said and still retains the wonderful fire and superb art that have brought lovers of the drama to her feet. For the first week of her engagement she will present "Du Theatre au Champ d'Honneur" (from the Theatre to the Field of Honor), a one-act play written for her by a French officer at the front, which has given her a splendid opportunity for the display of her genius as Marc Bertrand, a young soldier who has been an actor. Bertrand leans wounded against a tree. He cannot move, for his leg is broken. It is near sunset and the roar of the guns is dying away. His mind wanders. He remembers that he has picked up a fallen flag. All else is blotted out. Into the woods comes a young English officer, wounded too, who knows Marc and says: "Is it not you who went from trench to trench reciting verses built on the cry of Christ, 'Father forgive them, for they know not what they do?' " "It was I," says the actor, "but now 'tis just the opposite. The refrain devised by Louis Payne is what I utter:

"These are our foes, O Lord, while time shall run:
Forgive them not—they know what they have done."

A Red Cross dog brings help to the wounded. And to Marc the past comes back. He has not lost the flag. He has saved it. From a hole in the tree he draws it. The effort reopens his wound.

ALCAZAR

When D. W. Griffith went to England to make arrangements to interest the British government in his love story of the great war, "Hearts of the World," he did not imagine, even in his enthusiastic frame of mind, how great an undertaking it would be and the tremendous impression it would create once it was completed. David Lloyd George, premier of England, at once saw the possibilities of a screen production with the war used as

a background and did not even question Griffith's scenario, knowing that it would be as comprehensive and all embracing as that of "The Clansman" and "Intolerance." The latter at that time was a big sensation in London and had been viewed by crown heads and Lloyd George himself. Passports from Lloyd George giving permission to photograph and examine anything of interest to the public were handed Griffith and he sailed for France with Lillian Gish and Robert Harron, Dorothy following later. Two hun-

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d thousand feet of film were made on battlefield, enough to make twenty miles the length of "Hearts of the World." The atmosphere of the "back stage," the villages which had been run by the German war machine and the happenings were embraced in the s. The players made scenes sometimes within range of small guns and under fire several times in the trenches. But with all the facilities for tremendous amount of war scenes such never were shown or known before. With has made a love story dominate arts of the World." It shows the effect of the war upon a little village in France, thereby giving a local application of what has happened and what is happening to many hundreds of villages and thousands of Picardy. "Hearts of the World" will continue through this and coming week at the Alcazar.

MRS. BRIDGE ON VACATION

Mrs. A. F. Bridge has left for Seattle a month's vacation, which she will spend with friends in the Northwest. Mrs. Bridge closed the term's work with two singing recitals given at her studio. At the recitals Mrs. Bridge presented many new voices which will be heard in concert next fall.

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JOHN FRANCIS JONES' BENEFIT CONCERT

A benefit concert was given in honor of John Francis Jones, basso of the First Presbyterian Church of Oakland, and a well known choral director, at the above named church on Tuesday evening, June 18th. The event was an unqualified success, and the assisting artists were: Clarence Eddy, organist; Maurice Anger, tenor; Miss Claire M. McClure, accompanist, and Miss Alice Davies, violinist. The following program was rendered most artistically: Organ Solo—"Variations de Concert" (dedicated to Mr. Eddy), (Joseph Bonnet), Mr. Clarence Eddy; Baritone Solo—Oh! For a Burst of Song (Frances Allitsen), Mr. John Francis Jones, Miss Claire M. McClure at the piano, Miss Alice Davies, violinist; National Songs—(a) God Save the King, (b) La Marseillaise, (c) Marching Through Georgia, (d) Columbia, the Gem of the Ocean, Solos by Mr. Anger and Mr. Jones, Mr. Eddy at the organ, Miss McClure at the piano, Miss Davies, violinist; Tenor Solo—Tommy Lad (Margetson), Mr. Maurice Anger, Mr. Eddy at the piano; Organ Solo—Battle Hymn of the Republic (New), (Ralph Kinder), Mr. Clarence Eddy; Baritone Solo—The Two Grenadiers (Wagner), Mr. John Francis Jones, Miss Claire McClure at the piano, Miss Alice Davies, violinist; Duet, Tenor and Baritone—The Martial Spirit (Dr. Joseph Parry), Mr. Maurice Anger and Mr. John Francis Jones, Mr. Clarence Eddy at the piano; Tenor Solo—Time Enough (Nevin), Mr. Maurice Anger, Mr. Clarence Eddy at the piano; National Songs—(a) There's a Long, Long Trail, (b) Over There, (c) The Land of My Father (Welsh Melody), solo by Mr. Jones, (d) Tramp, Tramp, Tramp, (e) The Star-Spangled Banner, Mr. Clarence Eddy at the organ, Miss Claire M. McClure at the piano, Miss Alice Davies, violinist.

MISS MAYBELLE KELLEY'S PUPILS RECITAL

Miss Maybelle Kelley gave a most enjoyable pupils recital at Sorosis Club Hall, 536 Sutter street, on Friday evening, June 21st, at which the following program was presented in a manner that reflected much credit upon the participants as well as their able teacher. As will be seen the event included piano as well as vocal students: Rubinstein—Bal Costume, Op. 103, No. 7, Moszkowski—Spanish Dance, Op. 12, No. 5, Misses Mildred Jensen and Maybelle Kelly; Chopin—Two Preludes, Poldini-Doll's Dance, Miss Stella Johnson; Breslau—Gavotte, Cuckoo, Miss Anna Robertson; Beaumont—Con Amore, Miss Vera Elkins; Hannah Smith—Peasant Dance, Harker—The Shepherd's Pipe, Miss Anna Craelius; Franz—Stars With Little Golden Sandals, Arensky—But Lately in Dance I Embraced Her, Massenet—Open Thou, My Love, Thy Blue Eyes, Miss Ella Reimann; Primi—Marionettes, Loth—Dance Melodique, Miss Inez Sollom; Fontaine—The Secret, Scharwenka—Menuetto in D, Miss Marie Louise Roux; Popper—Wiegenlied, Saint Saens—Allegro Appassionato, Miss Mary O'Shaughnessy; Floersheim—Elevation, Debussy—Arabesque in E Major, Miss Mildred Jensen; Beethoven—Minuet in G, Mendelssohn—Consolation, Miss Audrey Young; Thomé—Song Without Words, Jadassohn—Albumleaf, Miss Cornelia Hervers; Heins—Music Box, Delibes—Pizzicato from Sylvia, Miss Stella Johnson; Ronald—Prelude from Cycle of Life, Sinding—Sylvelin, Combs—Her Rose, Woodman—An Open Secret, Miss Ella Reimann.

SUCCESSFUL PIANOFORTE RECITAL

Lillian Grace Clark, pupil of Mrs. Edith L. O'Brien, assisted by Katherine Julie Myers, pupil of M. M. I. Myers, gave a pianoforte recital at Sorosis Club Hall on Thursday evening, June 20th. The following program was rendered excellently, and the large audience in attendance gave expression to its satisfaction by frequent and prolonged outbursts of applause: Rhapsodie, G Minor (Brahms); Sans Souci (Henry Holden Huss); Nocturne, F sharp Major (Chopin); Rain in the Garden (Debussy); Arabesque (Debussy); Poem (Katherine Myers), dedicated to Lillian Clark; Les Cloches de Genéva (Liszt); Concerto, C Minor (Beethoven), (First Movement); Katherine Myers at second piano.

MOROSCO'S NEW MUSICAL SHOW

From all report, Oliver Morosco's newest musical show, "Look Pleasant," which will have Walter Catlett as the featured player, will more than prove a worthy companion play to "So Long, Letty," "Canary Cottage" and "What Next." It is a rollicking entertainment built after the same pattern as its predecessors, and is announced for presentation at the Cort Theatre beginning Sunday night, July 21, following the run of "Lombardi, Ltd." Besides Catlett, the company will embrace such local favorites as Juliette Day, Marion Vantine, Jack Pollard, Byrdine Zuber, James Gleason, Lela Bliss, Frank Darien, David Butler and others.

NEW KOHLER & CHASE OFFICERS

At a meeting of the Board of Directors of the firm of Kohler & Chase on Monday, July 1st, new officers were elected, which action became necessary on account of the death of Quincey A. Chase, who was President and Treasurer of the firm. The new President is George Q. Chase, who is also President of the Soloelle Company and of the Andrew Kohler Co. of New York. Mrs. Eunice M. Chase, the widow of Quincey A. Chase, is now Treasurer of the firm; W. B. Ragland is the Vice-President, and the vacancy in the Board of Directors is filled by Traylor W. Bell, a prominent Oakland attorney. Since Quincey A. Chase had not been actively associated with the firm during the last three or four years, the management of the business will remain practically the same.

EUNICE GILMAN SCORES SUCCESS

Miss Eunice Gilman, now appearing on the Pantages Circuit under the stage name of Eunice May, sang with great success in the northern cities, including Spokane, Seattle, Tacoma and Victoria, B. C., and will soon appear in Portland, is a pupil of Mme. Nitalia Douillet. Her picture appeared on the front page of the Critic, a weekly journal of the show world of Seattle, which also contained the following article: Eunice May, the miniature prima donna, this week making an artistic hit at the Pantages Theatre, is a native daughter of California, her home being in San Francisco, where she received her musical education. She has a coloratura soprano of wide range and unusual sweetness, and she sings with an ease that is altogether refreshing. Her program includes the famous "Kiss Waltz," a dainty Japanese number, and the ever popular "Joan of Arc," in each of which Miss May achieves splendid results with her vocal artistry and fetching costumes.

HERBERT RILEY DRAFTED IN ARMY

One of the most recent artists of distinction drafted in the United States Army is Herbert Riley, the well known cellist and teacher. Mr. Riley has been prominently active in San Francisco musical circles during a period of about six years and in that time has conquered for himself an enviable position. He has been one of the leading cellists and a member of the San Francisco Symphony Orchestra. It is very likely that after a certain period of training he will be located at the Presidio as a member of the 63rd Infantry Band. Since members of bands are permitted occasional hours off duty, Mr. Riley will, for a time at least, be able to continue his studio work. He will announce any plans in this direction at the conclusion of his training time, which will be about the end of July.

EMILIO PUYANS TO RETURN SOON

Emilio Puyans, the distinguished flute virtuoso, and first flutist of the San Francisco Symphony Orchestra, will return from several weeks' absence in Cuba before the end of this month. Mr. and Mrs. Puyans are now in New York, and are being frequently entertained. They are enjoying their trip hugely. There was an impression prevalent hereabouts that Mr. Puyans may not return to this city; but he assures the Pacific Coast Musical Review that his absence was only temporary and that he will be home in about three weeks. He will be welcomed by a host of friends and admirers who have taken a great fancy to both Mr. and Mrs. Puyans not only because of their artistry, but also because of their personal traits.

MARION VECKI'S SUCCESS AS BARITONE

During Last Few Years He Has Established For Himself an Enviably Reputation as Concert and Operatic Artist

Among the singers who have recently scored gratifying successes in San Francisco and surrounding communities none has achieved greater triumphs than Marion Vecki, the splendid concert and operatic baritone. Mr. Vecki possesses a lyric voice of fine timbre and range and he uses it with an intelligence and judgment that never fails to earn him spontaneous and hearty applause. Marion Vecki was born in Agram, Croatia, thirty-three years ago, and after a brief public school education in Vienna he came to San Francisco, where he finished his education in the high school. Later he graduated from the University of California receiving the degree of L.L.B. in 1908. He became a citizen of the United States by virtue of his father's naturalization.

Mr. Vecki practiced law for a number of years, is an excellent linguist and has been singing ever since we can remember. He made his operatic debut as Valentine in Faust with the American Opera Company on June 20, 1916. Since that time, which proved his greatest artistic triumph, he has appeared with several other operatic organizations in a variety of roles. His repertoire included not less than twenty-two roles in Italian, French and English. He appeared in many concerts during the last two years and has been engaged as soloist by the leading musical organizations. During last season he appeared twice before the San Francisco Musical Club, once in Tchaikowsky's Eugene Onegin and the other time in Giordano's Andrea Chénier. Mr. Vecki is planning to go to New York this fall to concertize during the season 1918-1919. He is presently under the management of Selby C. Oppenheimer.

CONVENTION OF TEACHERS IN LOS ANGELES

The Music Teachers' Association of California met in State Convention in Los Angeles July 9th to 11th. This paper has not received ONE OFFICIAL STATEMENT regarding the proceedings of this event. If the Southern California Music Teachers' Association does not KNOW that San Francisco has a music journal, if so knowing it does not care sufficiently to supply with news, then this paper can not as a matter of respect care what happens in the ranks of the Southern California Music Teachers' Association. However, we owe our readers a resumé of the news, and so we in next issue speak of this convention according to information gathered by one of the San Francisco delegates.

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IT WILL NOT BE A DRY OR UNINTERESTING STATISTICAL ACCUMULATION OF FACTS BUT A HUMAN INTEREST STORY, WHEREIN HUMOR AND PATHOS ALTERNATE WITH INTERESTING ANNOTATIONS OF GREAT IMPORT.

It will be published in one volume of from 300 to 400 pages, bound in Blue and Gold—California's colors. The price will be \$5 a volume, and the first edition will be limited to 1000 COPIES.

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SAN FRANCISCO, SATURDAY, JULY 13, 1918

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EIGHTH ANNUAL TEACHERS' CONVENTION

Partially Complete Itinerary Contains the Names of Distinguished Artists and Some Programs of Importance

We were about to print this issue of the Pacific Coast Musical Review without any information of the doings of the Music Teachers' Association of California at its convention in Los Angeles this week, when we received the July issue of the Pacific Coast Musician and even at publication, being printed in the very home of the Los Angeles Music Teachers' Association, says: "Although, up to the time of this issue of the Pacific Coast Musician going to press, the details of the convention programs were far from complete, etc." Since the July issue must have gone to press close to the first of the month, the public department and program committee of the convention must have done everything but give necessary information to the papers—even their home publications. For the benefit of those interested in this convention and residing in this part of the State we publish the following article from the Pacific Coast Musician:

On the program of the opening grand concert at Trinity Auditorium will be the pianist, Leopold Godowsky, one of the greatest of living musical artists; the Zoellner Quartet, one of the two or three best chamber music organizations in America; Gregor Cherniavsky, well

known "War Sonata," for piano, the most ambitious creative work of Alfred Apppling Butler, a composition likely to further the fame of this admirable musician, who is about to leave Los Angeles to fill his new post as a member of the faculty of Peabody Conservatory, Baltimore. The composer will be at the piano.

Harold Webster, who is winning recognition as a gifted and scholarly composer of modern tendencies, will be represented on the chamber music program by a new string and piano quintet (first performance) to be performed by Herman Seidel, first violin; Mr. Dietz, second violin; Harold Webster, viola; Axel Simonsen, 'cello, and Homer Grunn, piano. Charles E. Pemberton of Los Angeles and Morton F. Mason of Pasadena will each be represented on the program with chamber music compositions.

Among other artists to appear on convention programs are Mme. Sprotte, dramatic soprano; Olga Steeb, contralto; Arthur Alexander, tenor; Jay Plowe, flutist, and Estelle Heardt-Dreyfus, contralto. An especially striking feature of the convention will be a pageant illustrating the history of music, under the direction of Mrs. Emma Bartlett, president of the Music Teachers of L. A. County Public Schools, and Mrs. Jamison, president of the Los Angeles M. T. A.

The pageant will be given in conjunction with the great community sing to be held on the closing night of the convention, at Exposition Park, and will show the development of music from the beginning. Except for the opening concert and reception at Trinity, the pageant at Exposition Park, and the organ recitals at First Congregational Church, the convention programs will take place at the Gamut Club.

RUTH ST. DENIS AT ORPHEUS PRODUCTION

Paul Steindorff, director general of the coming elaborate production of Gluck's "Orpheus," which is to be given in the Greek Theatre at Berkeley on Saturday night, July 27th, announces that he has engaged the famous dancing star, Ruth St. Denis, to appear as a special feature of the wonderful performance. Miss St. Denis and her art are specially attractive in the Greek Theatre, where the classic surroundings lend special lustre to her interpretation of the Greek dances. The dancer will appear to the original Gluck music and will interpret three solo dances during the rendition of the opera. Lydia Sturtevant, the popular mezzo-soprano, recently of the Chicago Opera forces, will be the "Orpheus," and Lois Patterson Wessitsh has been engaged to sing the role of Eurydice. The important character of "Amour" will be rendered by the beautiful Anna Young, who is exceptionally well adapted to this charming little character.

Steindorff plans a most extensive production, and will include original and fascinating light and scenic effects, a complete chorus, recruited from the leading soloists of the bay section, a ballet and number of Grecian dances, being especially prepared by Anita Peters Wright, and employing the full strength of her remarkable class of dance pupils, a complete symphony orchestra, directed by Steindorff, and other artistic effects which will make this performance the most important of the summer session, and one of the most important classic productions ever given in the State. Garnett Holme has been engaged as general stage director, and his experienced hand will have a fine effect in bringing out the lovely stage pictures of the Gluck opera.

"Orpheus" has never been produced in California in its entirety before, but music lovers are familiar with its strangely fascinating music and its beautiful story from excerpts from its score that have been offered in the past. It is the master opera of the great composer, and while classic in its writing and story, reaches the hearts of everyone, for its tale of classic myth is known by every student of literature and music. The entire affair is under the auspices of the Musical and Dramatic Committee of the University, and is an official part of the program of the summer session of the college.

MARIN COUNTY HARBORS MUSIC COLONY

Last year the San Francisco music colony went to Carmel. This year Marin County seems to be the summer home of some of our most distinguished musicians. Mr. and Mrs. Alfred Hertz are in Belvedere, one of the most beautiful spots about the bay. Mr. and Mrs. Stanislas Bem are also residing in Belvedere during the summer. Mr. and Mrs. Selby C. Oppenheimer are in Larkspur. Mr. and Mrs. Louis Persinger, Mr. and Mrs. Horace Britt, and Elias Hecht are in Woodacre, where John McKee has given them his beautiful mansion known as Woodacre Lodge for a summer residence. Nathan Firestone and Mr. and Mrs. Louis Ford will follow later, and also remain at Woodacre. In the next issue we will publish the first of a series of "Summer Outing Articles" with illustrations.

CLARENCE EDDY AT STANFORD UNIVERSITY

Clarence Eddy, the eminent organ virtuoso, who is now giving thirty-four programs of organ music at the Memorial Chapel of the Stanford University, is meeting with that brilliant success which he so richly deserves. The programs presented during the week of July 8th are as follows:

Tuesday, July 9th, at 4:15 p. m.—Fantasie Symphonique (Rosseter G. Cole); Russian Boatmen's Song (Arr. by Clarence Eddy); Fourth Sonata—Manuscript—(Rene L. Becker); Evensong (Eustache Martin); Pastorale op. 26 (Alex. Guilmant); Finlandia (Jean Sibelius), arranged by H. A. Fricker.

Thursday, July 11th, at 4:15 p. m.—Chromatic Fantasie (Louis Thiele); From the Southland (new), (Harvey B. Gaul); Sonata in E minor (James H. Rogers); In Summer (Charles A. Stebbins); The Magic Harp (J. A. Meale); Exultemus (Ralph Kinder).

Sunday morning, July 14th, at 11 o'clock—Prelude Elevation in A (Edith Lang); Offertory—Ave Maria (M. E. Bossi); Postlude—Laudate Dominum (J. Frank Frysinger). At 4:15 p. m.—Prelude and Fugue on B.A.C.H. (J. S. Bach), arranged by Caspar P. Koch; (a) Soeur Monique (Francois Couperin), (b) Gavotta (Padre Martini); Fantasia in D flat op. 101 (Saint-Saens); Evening Chimes (H. A. Wheelton); Toccata in F (Charles M. Widori), from the Fifth Symphony.



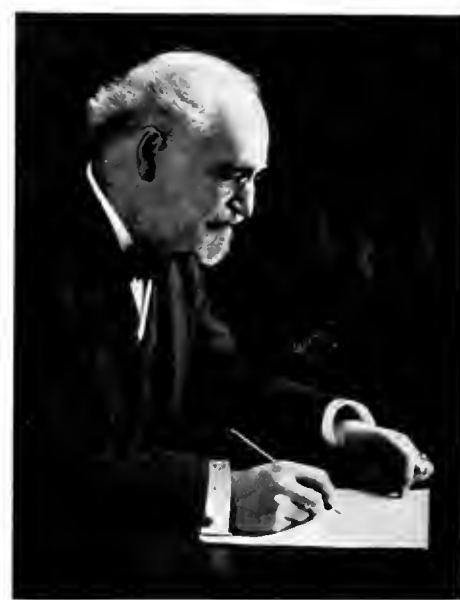
PAUL STEINDORFF

The Distinguished Orchestra and Choral Conductor, who will direct the First Complete Production of Gluck's "Orpheus" at the Greek Theatre, Saturday, July 27

own Russian violinist; Arthur Farwell, of New York, foremost American musical educator; Charles W. Iman, our representative American composer and widely known as lecturer and pianist—these and probably one or two other famous artists are to appear on the opening program.

Other events of the convention will be organ recitals at First Congregational Church by Walter F. Skeele and Clarence Albert Tufts of Los Angeles, and Gerard Haudier of Oakland; and recitals, lectures, etc., by following visiting artists: Mrs. W. H. Porterfield, piano, and Nell Cave, of San Diego; Giuseppe Jollain, violinist; Rose Cailleau, soprano, and George Kruger, pianist, of San Francisco; Lena Frazee, contralto, and Erine Wenzel, soprano, of Sacramento; Sofie Newland, soprano, and Gerard Taillandier of Oakland; Julia Ne of Potsdam, N. Y.; Mrs. L. V. Sweesy of Mills ledge; Calvin B. Cady of New York; Howard Pratt of Oakland and Camp Fremont.

Among works to be performed at the convention will be Henry Schoenfeld's Marteau prize sonata, for violin and piano, a composition that has been accorded enthusiastic praise from the world's foremost critics. It will be presented by Josef Rosenfeld, violinist, and May Donald Hope, pianist. Also there will be heard a



CLARENCE EDDY

One of the World's Greatest Organ Virtuosi, who is giving a Series of Thirty-four Organ Recitals at Stanford University this Summer

MR. EDDY RECEIVES DISTINGUISHED GUESTS

At his recital on Sunday afternoon, July 7th, Clarence Eddy received a delegation of a dozen representatives of the Rotary Club of America, including the president of the San Francisco Club, and Mr. Stevenson, president of the Rotary Club of Edinburgh, Scotland, who is making an official tour of the United States. They were under the guidance of Alexander Stewart, whom Mr. Eddy was delighted to see again. Mr. Eddy played special numbers for Mr. Stewart and his party. Mr. Stewart was in Southern California recently, where he met Herbert I. Bennett, who is now exceptionally busy in the interests of the War Camp Community Service of the United States Army.

ANNA YOUNG TO SING AMOUR IN ORPHEUS

Mrs. Anna Young, beyond a question one of the ablest and handsomest of our resident vocal artists, has been selected to sing the role of Amour in the spectacular productions of Orpheus by Gluck, to be presented under the musical direction of Paul Steindorff and under the auspices of the Musical and Dramatic Committee of the University of California on Saturday night, July 27th. Mrs. Young has appeared in operatic productions in this city with splendid success, and the cast of Orpheus will be surely enriched by the selection of this able artist.

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wishes to announce that he has taken a studio at 965 CHESTNUT STREET, near Hyde, San Francisco, Cal., where he will accept a few pianoforte pupils and will also coach singers in their repertoire.

Arrangements for time can be made on application.

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HERBERT RILEY, 'Cellist

Announces that he will continue his Studio Work to the end of July. In the meantime address all communications in care of Bohemian Club, Taylor and P Streets, San Francisco.

WALLACE A. SABIN

Organist Temple Emanuel First Church of Christ Scientist, Director Loring Club. S. F., Wed., 1617 California St., Phone Franklin 2603; Sat., First Christian Science Church, Phone Franklin 1307; Res. studio, 312 Lewiston Ave., Berkeley. Phone Piedmont 2428.

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PACIFIC COAST MUSICAL REVIEW

THE ONLY JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

ALFRED METZGER - Editor and Publisher
HERBERT I. BENNETT - Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 3454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

OL. XXXIV. SATURDAY, JULY 13, 1918 No. 15

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

A MOST CREDITABLE PUBLICATION

The Pacific Coast Musical Review is always ready to
bestow praise when it is deserved, just as it is always
ready to criticize when such criticism is deserved ac-
cording to its judgment. And so we take pleasure to
express our congratulations to Messrs. Frank H. Colby
and Oscar Prybil, editor and business manager of the
Pacific Coast Musician, for the excellent showing made
in the July number of their paper, which is devoted to
special fifty-two page midsummer number in honor of
the Annual Convention of the State Music Teachers'
Association which will take place from July 9th to 12th.
The editorial page contains well written dissertations
on "Is a Musician a Loafer?" "War Gardens and Music
Study" and "A Prophet in His Own Home." There is
a brief sketch about the programs to be given at the con-
vention. Then there is an inlay supplement of portraits
of prominent musicians of San Francisco and vicinity to-
gether with brief biographical sketches and interesting
correspondence from various parts of the Pacific Coast.
The advertising department looks most prosperous, and
as far as San Francisco musicians are concerned we
just compliment Mr. Prybil for his persuasive powers,
for he has succeeded in convincing certain San Fran-
cisco musicians to advertise in his journal whom the
Pacific Coast Musical Review has not been able to con-
vince that advertising in a San Francisco paper is dig-
nified or useful, although free notices about their con-
certs, and free "puffs" about themselves, seem to have
been pretty much in demand.

Possibly if we refused in future to pay any attention
to these people except they paid some attention to us,
we might succeed better to convince them of the ad-
vertising value of the Musical Review. Anyhow the ex-
periment will be worth trying next season. We give
credit to the Pacific Coast Musician, because every
worthy effort is worthy of recognition, and there is no
dishonour in our make-up. We never intend to be
mercenary in the conduct of this paper. But we do not
believe in hypocrisy. If an artist or teacher sincerely
objects to advertising, we expect him or her to be con-
sistent, and we will have no quarrel with him. If the
Musical Review is not worth while advertising in, it
could be equally unworthy of accepting favors from
him or should it be more dignified to advertise in another
journal.

Evidently Mr. Prybil has succeeded to convince
we have failed, and we certainly take our hat off
to Mr. Prybil. We also are indebted to him for show-
ing us the kind of musicians who are not worthy of our
attention, not because we do not think them sufficiently
important, but because we find that they have been telling
an untruth about their attitude toward advertising.
Now, if they had told us they cannot afford to advertise
in a weekly paper, because of the frequency of its
issues, but could advertise in a monthly publication, we
would have had no quarrel with them. But to tell us
that they do not believe in advertising, and that they
tell all the pupils they wanted anyhow, and then turn
around and do the very thing in another paper not pub-
lished here, is something that we can not possibly en-
dure over.

All of this is not intended to reflect on the ability
of the Pacific Coast Musician to secure advertising
wherever it can get it. If it would not do this, the
paper would be a very poor example of musical jour-
nalism. And we really can not but admire anyone who
can make a success of a musical journal in California.
Again we want to compliment Messrs. Colby and
Prybil for the splendid appearance of the July Pacific
Coast Musician.

TINA LERNER SPENDS SUMMER HERE

me. Tina Lerner has leased a beautiful house at
Bormidera avenue, Piedmont, and has been studying
art for the past few weeks with Jean Criticos,
but whose skill as a pedagogue Mme. Lerner is most
enthusiastic. At present she only sings for her little
daughter, who is a very severe critic and whose ap-
praisal encourages Mme. Lerner greatly. But last year
she had the pleasure to hear Mme. Lerner sing at a
CROSS concert in Carmel and found her to possess
a voice of unusual warmth and flexibility as well as
resonance. We do not doubt that under the able super-
vision of Mr. Criticos Mme. Lerner will conquer the in-
trics of vocal art. Naturally in speaking of Mme.

Lerner we cannot omit to speak of Vladimir Shavitch,
who is also an exquisite artist and efficient instructor,
and who is continuing his splendid educational work
this year where he left off when he accompanied his
gifted wife on her tour of the Orpheum circuit, where
she conquered so many laurels.

SOLDIER BOYS TO HEAR CHAMBER MUSIC

The Chamber Music Society of San Francisco has de-
cided to join those of the War Camp Community Ser-
vice who gladly give their talent toward the enter-
tainment of the soldier boys now in camp hereabouts.
They will give altogether six concerts this summer, and
will begin at Camp Fremont some time next week. The
programs will be of a somewhat lighter character than
those usually performed at the chamber music concerts,
and instead of interpreting entire quartets or quintets
they will give only an occasional movement of the
easier comprehended works. The Chamber Music So-
ciety of San Francisco will do in the West what the
Flonzaley Quartet is doing in the East, and thus nat-
urally the soldiers in the California camps will hear
the same music which the boys in the Eastern camps
hear. Elias Hecht and his associates are entitled to
much credit for their splendid efforts in this direction.

E. L. LITTLE BACK FROM THE EAST

E. L. Little, manager of the sheet music department
of Sherman, Clay & Co., has returned from his annual
business trip to the East. While in New York he at-
tended the twenty-fifth convention of the Music Pub-
lishers Association. Another Californian sheet music
dealer present on this occasion was R. W. Hefflinger
of Los Angeles. President Clarence A. Woodman of
the Oliver Ditson Company, in an able and eloquent
address, opened the convention, giving some excellent
suggestions for improvements, and pointing out the
strength and some of the weaknesses in the business at
present.

There was one splendid improvement suggested and
accepted, according to Mr. Little's statement. This
consisted of a decision to henceforth print the correct
price of a composition on its title sheet. It seems hitherto
one price appeared and then the sheet music clerk was
at liberty to sell the music for half the price marked on
the composition. Mr. Little tells us that this custom
hails from the time of the Civil War when gold had
doubled the value of silver. In this manner when music
sold for fifty cents silver, it could be sold for twenty-
five cents gold. Somehow this old custom survived un-
til the present day, creating the wrong impression that
special discounts were granted. This will be impossible
in future. No discounts can be had. There will be a
fixed price for sheet music and that price will be marked
on the music. It will be sufficiently reasonable to make
discounts unnecessary and practically impossible, and
will not be higher than present prices, but in some in-
stances even less than charged at present. The public
will get the benefit of this change.

Mr. Little secured some excellent additions to the
wonderful stock of Sherman, Clay & Co.'s sheet music
department, including some of the latest works, and also
disposed of many orders for publications of the great
Pacific Coast music house. Mr. Little expresses him-
self most delighted with his trip.

SIR HENRY INTERVIEWED IN THE SOUTH

Prior to his departure for Los Angeles, where he is
one of the delegates to the Annual Convention of the
Music Teachers' Association of California, Sir Henry
Heyman stayed a few days in Santa Barbara, where he
was the recipient of numerous social attentions. The
Morning Press of that city published an interview with
Sir Henry which is worth re-printing in these columns:

With a word of praise for those of the musical world
who are bringing cheer to the boys in the trenches by
the songs, Sir Henry Heyman, K. S. O., of San Fran-
cisco, solo violinist to his majesty, King Kalakaua of
Hawaii, who is a guest at the Arlington Hotel, yester-
day discussed the effect of the world war on the music
of all nations.

"We cannot expect a great deal of serious composi-
tions at this time," said Sir Henry. "Every music
maker is too busy trying to cheer the world up to write
anything except simple martial airs, but when the war
is over the deep soul-bruening effect of this terrific
struggle will be felt in the wonderful songs the com-
posers will write; the grand music of the hundreds of
operas that will spring from the nations' agony."

Sir Henry, who has been coming to Santa Barbara for
thirty years, said yesterday that if he had been a
younger man he would have gone to the front. He has
the honor, however, of having more than a score of his
pupils join the army, and he says that any number of
musical composers from among his friends are in the
service of their nation. Sir Henry expects to attend
the Music Teachers' Convention which is to be held in
Los Angeles next week, after which he will return here
for several weeks.

MISS Z. W. POTTER ANNOUNCES ARTISTS

Miss Z. W. Potter, the exceptionally successful con-
cert manager, who has given Oakland its most brilliant
series of important musical events, announces an artist
concerts series of five superb attractions for her fourth
season, namely, that of 1918-1919. These events are to
be given as heretofore at the Auditorium Opera House,
Oakland, and will include some of the world's greatest
artists. The opening concert will take place either in
October or November, and the artists so far engaged
will include: Yolanda Mero, the distinguished pianist,
and Lambert Murphy, tenor; Lucy Gates, the exquisite
coloratura soprano, and the Trio de Lutece, including
Georgie Barrere, flute; Carlos Salzedo, harp, and Paul
Kefer, cello; Josef Hofmann, one of the world's greatest

piano virtuosi; Anna Case, an American soprano who
may well be placed beside the most distinguished song-
birds, and Louis Graveure, the thrilling baritone who
took this city by storm a season before last. Surely
Miss Potter has every reason to feel proud of this array
of artists. Owing to war conditions the announcements
of managers are always subject to changes.

THE GODOWSKY SUMMER MASTER-SCHOOL

The beginning of the Godowsky summer school at the
Kohler & Chase Hall a week from next Monday morn-
ing (July 22nd) will mark the inauguration of one of
the most important musical eras in the history of Cal-
ifornia. The advent of this greatest of piano masters
at the head of a Master class will be the first under-
taking of its kind ever attempted in San Francisco, and
means much for the musical development of this sec-
tion. Since Mr. Godowsky has been conducting his
classes in Los Angeles he has received no less than a
dozen applications for similar classes in eastern cities,
and New York, Boston, Philadelphia, Detroit, Chicago,
St. Louis, Baltimore, as well as any number of smaller
cities, are seeking to follow the lead of California and
induce Godowsky to visit their cities for a similar pur-
pose of conducting his master classes.

Acknowledgment is made on all sides that California
has once again taken the lead in things musical and
the importance of these classes in the west has brought
the importance of the cities of San Francisco and Los
Angeles largely to the front in a musical way. In Los
Angeles the students and their master are working
happily along, and Manager Behymer, who was a San
Francisco visitor last week, brought the most glowing
reports to his local associate, Selby C. Oppenheimer.
Full and enthusiastic are both the classes there, and
Behymer says that the master is more than keeping the
promises made for him. So great is the success of the
class in the southland that a half dozen of its members
have already notified Manager Oppenheimer that they
will make the journey northward with their teacher.

The ranks of the local classes are filling rapidly.
There are still a half dozen vacancies in the master-
class and but two or three places to be filled in the Au-
ditor's class, and for these there are more than enough
applications on file. To those who will want to avail
themselves of the unusual opportunity to study with
Leopold Godowsky, Mr. Oppenheimer passes along the
warning, don't delay. When the classes are filled, no
other pupils will be taken, and but one course will be
given in this city this summer. Sixty full hours of
study are included in the curriculum, divided into three
weekly sessions of four hours each, for five consecutive
weeks. Class periods will be from nine in the morning
until one o'clock on Mondays, Wednesdays and Fridays.

Master pupils are those that play in the class and
receive their full share of personal attention and coach-
ing, while Listeners attend all sessions but do not play
in the class. The list of pupils already enrolled reads
like a directory of the leading pianists of California,
and mere membership in the class will be an experience
never-to-be-forgotten, aside from the wonderful advan-
tages attached to study with this greatest of all great
piano masters. Do not delay, those of you who are
seriously interested in your music, grasp this rare op-
portunity. See Manager Oppenheimer at his office in
the Sherman, Clay Building any day the coming week,
and advise him that you are ready to join the musical
elect by enrolling in the Godowsky class.

THE BETHLEHEM BACH CHOIR

A book of unusual interest to those conversant with
the large musical enterprises in the United States is
The Bethlehem Bach Choir, an historical and interpre-
tative sketch by Raymond Walters, Registrar and assist-
ant professor of English at Lehigh University. The
Bethlehem Bach Choir is profusely illustrated with re-
production from photographs of persons and scenes
connected with the Choir and with the historic city and
the Moravian community from which its personnel is
drawn. The volume is a tall crown octavo, attractively
bound in dark blue cloth, with lettering and decoration
in gold. Its price is \$2.50 net at all bookstores, or
postpaid from the publishers, Houghton Mifflin Com-
pany, 16 East 40th Street, New York.

The Bethlehem Bach Choir, whose Spring Festivals
at Lehigh University have become world famous, is one
of the few unique musical organizations in America,
and this book, the first published story of it, will be
welcomed by all lovers of choral music, and, more
broadly, by all who are interested in the development
of American art. Beginning with a brief historical
sketch of Bethlehem, Pennsylvania, the book proceeds
with the story of the Choir, from its earliest inception
to the founding of the present organization in 1900, its
subsequent development, the spreading of its renown
and its influence, and the gradual attainment of the high
position it holds today as "the best choir in the United
States."

A sketch of Dr. J. Fred. Wollé, the conductor, is in-
cluded. Professor Walters has chapters on the social,
religious, and musical aspects of the choir that will be
of suggestive force. There is traced also the remark-
able musical record of the Moravians of Bethlehem from
pioneer days in 1741 to the present industrial era, when
Chas. M. Schwab fosters the production both of music
and of steel at Bethlehem.

GIACOMO MINKOWSKY ON VACATION

Giacomo Minkowsky has been on a vacation in the
Santa Cruz Mountains for several weeks. He has had
a very busy season, having large classes of artist stu-
dents in San Francisco and San Jose and obtaining mag-
nificent results. He will return next Monday to resume
his lessons in his studio in the Kohler & Chase Build-
ing.

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MRS. DREYFUS' FINE PATRIOTIC SONG

The Pacific Coast Musical Review is receiving quite a number of songs written in the patriotic vein, but rarely is there one that is worthy of mention in a musical journal. Among the few is one entitled: "It's Altogether and Over the Top," by Estelle Heartt Dreyfus, the well known contralto of Los Angeles, and published by R. W. Heffelfinger of that city. It is a Marching Song and contains that exhilaration of rhythmic fervor and that spirit of genuine patriotic enthusiasm without which a song of this kind has no value. It is also most melodious and easily sung and remembered, and the verses, also written by Mrs. Dreyfus, are cleverly compiled and not maudlin in sentiment, but charged with real national spirit moulded into brevity.

Mrs. Dreyfus has also met with brilliant success by singing the Battle Hymn of the Republic in a manner to thrill everyone who hears her. After singing this fine hymn with the Los Angeles Symphony Orchestra Florence Lawrence had this to say in the Los Angeles Examiner: "When Estelle Heartt Dreyfus sang the Battle Hymn of the Republic patriotic zeal swept through the audience. As she intoned the words of faith, the promises of freedom, many eyes were filled with tears, and the entire audience sang the closing stanza and choruses with a fervor which spoke volumes for the power of the majestic lines."

Mr. Carl Bronson of the Los Angeles Herald stated: "Estelle Heartt Dreyfus sang the great audience to its feet with her stirring rendition of the 'Battle Hymn of the Republic.'" In the Times, Jeanne Redman stated: "An innovation upon the part of the orchestra was the presenting of Estelle Heartt Dreyfus, well known contralto of this city, who opened the program by singing 'The Battle Hymn of the Republic' in a stirring and emotional manner, which made her place even more secure among her admirers. After she had sung three verses of the glorious song the audience rose en masse to sing with her the 'Glory, Glory, Hallelujah,' which they did with tremendous enthusiasm and emotional intensity."

CHESTER W. BURKS OPENS STUDIO

Chester W. Burks, an exceptionally well known baritone soloist of this city, who has been appearing in various public events during several years, has succumbed to the wishes of some of his friends and has decided to teach those seeking vocal instruction some of the numerous advantages that have made him so successful. More recently Mr. Burks has met with brilliant success with his appearances before such worthy societies as the Red Cross, the Y. M. C. A. War Camp Community Service, and the National Defense League. He never fails to enthrall those who listen to his resonant and true voice and to his enthusiastic interpretations.

In a review published in this paper immediately succeeding his concert at the St. Francis Hotel some time ago we said, among other things: "Mr. Burks bore himself like a professional, and as far as the pure character of the voice, the easy tone production and the graceful phrasing were concerned, he surpassed in some instances many of the professional singers we hear during a season in this city. Mr. Burks is a disciple of Willard Bachelder's, and he has every reason to feel satisfied that he has been under adequate care. He possesses a voice of unusual smoothness and range. And, what is particularly gratifying, his middle register has been taken care of to a sufficient extent to bring out its velvet and its pliancy. Like most competent singers, who are on the threshold of their career, Mr. Burks predominates at present in the more dramatic style of vocal literature, and he succeeds therefore in infusing vitality and passion into a song. Nevertheless

he already gives ample evidence that the ballad style and the more poetic form of song does not suffer at his hands. Particularly effective seems to be his grasp of the folk song style of musical literature, and we dare say that his conception of the various national types at the end of his program were representative of the best mode of interpretation."

The above was written over two years ago and there is no question regarding the fact that Mr. Burks has progressed considerably since that time. He should be able to tell a pupil a great deal about how to succeed in the vocal field.

MME. ANITA VARGAS HERE DURING SUMMER

Mme. Anita D'Arcy Vargas, a coloratura soprano of distinction who has appeared with an operatic organization in California recently, is spending the summer in San Francisco, and may remain during the early part of the season. She possesses a most pleasing voice and has already conquered for herself an enviable reputation wherever she has sung. While she was in San Jose, Clarence Urmey, the well known critic, spoke of Mme. Vargas as follows:

"Madame Vargas' voice is light, clear and high. She is graceful in her action, and her costumes were distinctively attractive. In the mad scene

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During Mr. Godowsky's visit he will accept, in addition to members of "Master" Classes, a few private pupils. Rates, etc., on application.

(Lucia) Madame Vargas made a distinct success, singing the highly ornamental work in perfect pitch and in a manner to win the heartiest applause of the evening. The singer was presented with many beautiful flowers, and Madame Vargas is to be congratulated on her courageous venture, her pleasing vocalization, and highly successful appearance in an extremely difficult role."

The San Francisco Call said of her: "Although comparatively new to the San Francisco operatic stage, Madame Vargas became known to the city's music realms by the fact that she was compelled to return to the United States on the eve of her operatic debut in Paris on account of the war. In the role of Micaela (Carmen) she demonstrated to what degree of excellence her voice of native beauty, warmth and sympathy had reached under the culture of the great European music masters, and the same reflected a charming personality."

Mme. Vargas will be available for concerts and recitals during her stay in San Francisco and she may be addressed according to her announcement in another part of this paper.

MRS. RICHARD REES' RED CROSS TEAS

Mrs. Richard Rees, the well known singer and teacher, is giving Red Cross Teas which promise to net quite a little sum for that great cause. The first of these events—which Mrs. Rees calls Musicales Tea Benefits for the Red Cross—will take place next Monday afternoon, July 15th, at the attractive studio of Mrs. Alberta Livernash-Hyde, 818 Grove street, and the admission will be twenty-five cents. The program to be presented on this occasion will be as follows: Voi che sapete (Mozart), Thou Art So Like a Flower (Chadwick), Sunbeams (Ronald), Miss Ruth Mitchell; Ave Maria (Schubert), Serenade (Chaminade), Miss Carrie Goebel Weston; Il est bon il est doux (Massenet), Love is a Rose (Sans-Souci), Mrs. Chas. McWest; The Sunshine of Your Eyes (Ray), O solo mio (De Capua), Dormi pure (Scuderri), E. N. Knight. The accompanists will be Miss Beatrice Becker, Miss Marion Prevost and Mrs. Chas. McWest. Mrs. Alberta Livernash-Hyde will play one of the famous Hungarian Rhapsodies by Liszt and Papillons by Grieg.

The second of these events will take place on Sunday

afternoon, July 21st, when compositions by Mrs. Abbie Gerrish-Jones will be presented. The participants will include: Miss Madeline Gallagher, Miss Alice Gallagher, Miss Ruth Mitchell, Mrs. Chas. McWest, Mrs. Richard Rees; flute obligato, Elias M. Hecht, Mrs. Neale; violin, Miss Alyce Levy; piano, Miss Marion Prevost.

AN EVENING OF AMERICAN COMPOSERS

The M. B. Music Study Club gave an evening of American Composers at Mme. Boch's studio, 211 Buena Vista avenue, Alameda, recently, at which the following program was excellently interpreted: Dee River (Coleridge Taylor, transcribed by Maud Powell), Miss Amelia Maytorena; (a) Lullaby (Metcalf), (b) Indian Lodge (MacDowell), Miss Margaret Warford; (a) At Parting (Rogers), (b) Oh Moon Upon the Water (Cadmian), Miss Pauline Kretz; (a) The Nautch Girl (La Mont), (b) A Mexican Dance (La Mont), Mrs. I. Francis Sparwasser; Romance (MacDowell), Arthur Weiss; (a) Thou Gazest On the Stars (Speaks), (b) Am Thy Harp (Huntington-Woodman), Miss Mario Foster; Praeludium from Second Suite (MacDowell), Miss Claire Schwartz; Silver Spring (Nason), Miss Lorraine Ewing; (a) Wind Song (Rogers), (b) Now For the Crimson Petals (Quilter), Miss Margherita Brendel; Trio—Serenade (Victor Herbert), Miss Amelia Maytorena, violin, Arthur Weiss, cello, Miss Maria Maytorena, piano.

ZILPHA ALLEN'S PIANO RECITAL

Zilpha Allen, a twelve-year-old piano pupil of Miss Orrie E. Young, gave an enjoyable piano recital on Saturday evening, June 8th. She was assisted by Willard Young, baritone, in a manner to add to the delight of the audience. The complete program was as follows: Rhapsodie Mignonne (Koelling), Nocturne, Op. 9, No. 2 (Chopin), Etude (Chopin), At Nightfall (Metcalf), To the Front (Adams), Mr. Willard Young; Ardanite, Finale from "Lucia Di Lammermoor" (Leschetizky), (For left hand alone), Shadow Dance (MacDowell), Minnet (in B Minor), (Schubert), Solfeggiati (Bach).

This was quite a good recital. The girl is twelve years old. She seems to have been well taught and well grounded in technique; perfectly self contained—remarkably so for a child; an excellent and pleasing touch, and she is really above the ordinary in native ability. Willard Young has a pleasing baritone voice with good volume and he sings sympathetically and melodiously with very excellent quality so far as the two compositions that he sung could indicate. He was formerly a choir singer in San Francisco.

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MISS HELEN C. HEATH'S PUPILS RECITAL

Miss Helen Colburn Heath presented her pupils in a recital at Forum Club Hall, 525 Sutter street, on Tuesday evening, June 25th, in the presence of a large audience. As is always the case when Miss Heath presents her students an opportunity to appear in public, the program had been arranged so as to bring out the best characteristics of each singer and yet contain works of sufficient merit to be regarded as truly representative. Every one of the students gave ample evidence that they were thoroughly taught and that they had grasped that which was imparted to them by their efficient instructor. The students were assisted by Lajos Fenster, violinist, and Miss Violet Fenster, pianist, both of whom contributed a certain artistic prestige to the event.

Miss Fenster opened the program with the well known sharp minor waltz by Chopin, which she played with splendid poetic instinct and a technical purity well worthy of serious attention. Miss Fenster should be heard oftener in public. Her accompaniments throughout were sure and musicianly. Mrs. Fred Lombard of Santa Rosa sang I Mourn as a Dove from Benedict'satorio St. Peter and Open They Blue Eyes by Massenet with a fine, clear voice and a style suited particularly to the interpretation of sacred music and the dramatic type of musical literature. Miss Ruth Kirkwood made her first appearance on this occasion. She revealed a delightfully clear and limpid voice, singing with fine taste Cowen's The Swallows and Ardit's Serenade.

Miss Mattie Renn also made her debut on this occasion and, although displaying a certain degree of nervousness, she managed to show that both her voice and interpretation will eventually bring her prominently to the fore. She sang with pleasing voice Obstinat by Fontenailles, Songs My Mother Taught Me, by Vorak, and Love Me if I Live, by Arthur Foote. Miss Olga Wertzbach proved to be one of the particularly skillful vocalists of the occasion. She impressed both as a smooth and resonant voice and her exceptionally delicious reading of these songs From the Land of the Blue Water by Cadman and Philomella Waltz by Underpoe.

Lajos Fenster concluded the first part of the program with a group of violin compositions, including Kreisler's Old Refrain, Dittersdorff's Old Dance, Beethoven's Minuet and Kreisler's Love's Joy. He certainly was entitled to the ovation he received, for both as to tone and gracefulness of execution he proved to be a master of his instrument. He played throughout with musicianly skill, bringing out every beauty spot in the works he interpreted. He surely is a most gifted violinist. Miss Sophia Renn opened the second part of the program, which consisted of operatic arias sung in costume. This is somewhat of a novelty among the pupils recitals in recent years and decidedly effective. Miss Renn displayed gratifying improvement in her work and gave the

impression of a serious singer well equipped both vocally and technically. She sang Robert, Thou Whom I Adore, from Meyerbeer's Roberto il Diavolo. Miss Barbara Robb, who sang Love Lend Me Thine Aid, from Saint-Saens' Samson et Delilah, and Mrs. E. J. O. Linquist, who delighted her hearers with a Gypsy Song from Bizet's Carmen, possess rich and flexible contralto voices, splendidly suited to the work they so cleverly exhibited on this occasion, and both singers are well worthy observing for future successes.

Miss Sybil Harris combines a striking personal appearance with a splendid voice, which rang out true and bell-like in More Noble is He Than a King from Goonod's La Reine de Saba. Miss Harris has every reason to feel pleased with her success. Miss Susie McDonald, who sang with fine expression My Heart at Thy Sweet Voice from Saint-Saens' Samson et Delilah,

Now-a-days no program is considered complete without a melody ballad.

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and Miss Florence Onyon, who gave a virile and effective interpretation of Goodbye, But Not in Anger from Puccini's La Boheme, are two of the more experienced of Miss Heath's students whose excellent work and voices have been reviewed before in these columns. On this occasion they again acquitted themselves splendidly both as to voices and expression. They proved a credit to themselves and their teacher.

Miss Heath delivered a most interesting and effective address of welcome before the beginning of the program, and the event closed with the singing of patriotic songs by the entire class of students, everybody joining in the singing. A collection for the Red Cross netted the neat sum of \$25.41.

BLANCHE ASHLEY'S PUPILS RECITAL

Pupils of Blanche Ashley, assisted by Miss Doris Peoples, gave a most enjoyable program at Mrs. Ashley's studio, 2243 Twelfth avenue, Berkeley, on Saturday afternoon, June 1st, prior to Mrs. Ashley's departure for Colusa, Cal., where she is spending the summer now. There was a large audience in attendance, and a gratifying collection was taken up for the Red Cross Stanford Women's Unit for Overseas Service. As a musical "stunt" Mrs. Ashley set Miss Bonnie Ballentyne the task, after her group of piano pieces, of memorizing a musical period, unfamiliar to her and impromptu, in ten minutes at the clavier, while the program was going on, and she did this most successfully.

Mrs. Ashley gave a talk on Musical Origins and her sister, Selina Sharpe, contributed a clever resumé of the work of the College Women's Unit in France mothering orphaned children. Miss Mary Brushner, soprano, exhibited a ringing voice and proved to be a credit to her teacher. Mrs. Ashley, Miss Doris Peoples is a gifted college girl at the University of California and recited Oscar Wilde's fine story of the Selfish Giant to the music of Liza Lehmann played by Mrs. Ashley. During June and July Mrs. Ashley is rusticating in Colusa, where her husband is interested in a business way.

The complete program rendered on the occasion of the pupils recitals was as follows: Star Spangled Banner, Raymond Wall; Cyril Scott—Mazourka, Duet, Virginia Ayer and Bonnie Ballentyne; Handel—Biography, Miss Bonnie Ballentyne; Bach—Gavotte, Evelyn Hagstrom; (a) Parlow—Riding Song, (b) Plantation Song, Raymond Wall; (a) Paul Mason—Sprite, (b) Sgambati—Romance, (c) Cyril Scott—An Imaginary Ballet, Miss Bonnie Ballentyne; (a) Southern Cross—The Wallabye and the Lyre Bird, (b) Sgambati—Valse, (c) C. Ph. E. Bach—Soligietto, Miss Virginia Ayer; Melodrama—The Selfish Giant, Miss Doris Peoples, Blanche Ashley at the piano; (a) Old English—Passing By, (b) Nevil—Mighty Lak's a Rose, (c) Woodman—An Open Secret, Miss Mary Brushner, soprano; America.

CELLO AND VIOLA NEEDED IN HONOLULU

Lion Goldwasser, the well known violinist, is in receipt of a letter from M. Selinsky, a prominent violinist of Honolulu, who writes that he has formed a Chamber Music Society which is backed by the leading people of the Hawaiian Islands. Mr. Selinsky needs an expert viola and cello player, the latter to be guaranteed \$50 a week and the former \$35, both having opportunity to establish a class of pupils. The engagement is guaranteed for twenty weeks, and travelling expenses are paid both ways. Anyone desirous of accepting this engagement may either communicate with Mr. Goldwasser at the Kohler & Chase Building or with Mr. Selinsky in Honolulu.



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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

EFFECTS THAT CAN BE PRODUCED ON THE UNIT ORCHESTRA

No. 7

The Unit Orchestra is provided with a full complement of drums, traps and effects which are familiar to every theatre-goer. There are other effects which are produced entirely by combining the stops themselves, and it is of these I wish to speak.

Starting with the tibia or flute, we find a great variety of effects which can be produced on this stop alone. A two hand roll on the lowest octaves gives a realistic imitation of a lion-roar. The big tibia gives the steamboat whistle and calliope, while the small flute imitates birds, whistling, locomotive whistle and the barrel organ. The voxhumana, which is ordinarily called upon to imitate the singing of celestial choirs, gives us the pig grunt, snore and the high pitched noises of quarrelling women.

In addition to Chinese instruments, the Kinura produces monkey chatter, buzzing of mosquitoes, flies and bees, the plaintive tremolo of the nanny-goat and the duck quack. It is also the predominating ingredient of the bag-pipe imitation.

The tuba is responsible for the dog-bark, fog-horn and thunder rolls, while the trumpet imitates a bugle-call, auto-horn, and when combined with the xylophone, the yelping of an injured dog.

The strings are used to imitate falling rain and the mewling of a cat. The howling of wind is produced by chromatic runs on the flute and the 12th. Thunder is obtained by means of special thunder-pedals which bring on a group of the lowest notes of the tuba, diaphone and tibia.

The train effect starts with the ringing of the gong or three adjoining chimes to imitate the engine bell. The exhaust is

produced by taking a hand full of notes on 8 foot stops, with the snare drum and beating thereon staccato with molto accelerando e diminuendo as the train goes around the curve and off of the picture sheet.

The combination of oboe, kinura and oboe horn gives the bag-pipe effect, while oboe, oboe horn and quintadena gives a realistic imitation of a banjo when played on the pizzicato touch.

These are a few of the effects that can be produced on the Unit Orchestra. The entire list has never been tabulated, but if they were, I am sure it would be found that every sound or effect which is suggested by the action on the screen can be imitated on the Unit.

There appears to be no limit to the ingenuity of the player especially in making the instrument talk. The vox humana is the stop usually used for this work and it lives up to its name, but the tuba or kinura and tibia will also imitate talking. I have heard "Cornelius," "come kitty," "extra! all about the big murder," "help, help!" and other exclamations produced on the Unit with such remarkable effect that the audience was thrown into an uproar.

It would seem to be a difficult task to learn all these imitations and effects, especially since on each instrument the combinations must be modified to suit individual conditions of acoustics and voicing. There is a fascination about it, however, that keeps the player constantly on the lookout for new effects and improving the old ones, thus making Unit playing a most interesting vocation.

In my next talk I will describe the method used in playing the Unit Orchestra.

MOROSCO'S MUSICAL SHOW AT CORT

"Look Pleasant," Oliver Morosco's latest musical comedy production, starring Walter Catlett, will be disclosed to a San Francisco audience for the first time on Monday evening, July 22, at the Cort. The action is laid in a photographic studio, with Catlett officiating as the gentleman behind the camera. A rollicking plot, witty lines and numerous song hits are features of the production, which has been built along the successful lines of "So Long, Letty," "Canary Cottage" and "What Next." Elmer Harris wrote the book of "Look Pleasant." Ballard MacDonald the lyrics and Harry Piani the music. Catlett personally supervised the rehearsals. Supporting Catlett will be found such popular favorites as Juliette Day, Byrdine Zuber, Jack Pollard, Marion Vantine, David Butler, Lela Bliss and Frank Darien. There will be a bewitching all-girl chorus.

CORT THEATRE

With the performance of Sunday night, July 14, at the Cort Theatre, Oliver Morosco's scintillating comedy, "Lombardi, Ltd.," with Leo Carrillo as star, enters upon the fifth and final week of its tremendously successful engagement. The last performance will be given Sunday night, July 21, for on Monday night, July 22, comes Morosco's newest musical show, "Look Pleasant."

"Lombardi, Ltd.," has made the most emphatic sort of a hit with San Francisco theatregoers and press and public have been most prodigal in their praise of the unique comedy, of the clever work of Leo Carrillo and his supporting company, and of the elaborate production and costumery. Though "Lombardi, Ltd." has been termed a "comedy of frills and fashions," it has a serious touch as well, with a nice flavoring of romance to give it zest. But it essentially makes for entertainment of a light nature and laughter almost constantly dots the action.

Carrillo's role of the temperamental Italian "male modiste" is played by him with rare art, and through his acquittal of the part the young actor has established himself with the leading character stars of the American stage. The cast supporting Carrillo may be termed well-nigh flawless and includes such play-

ers as Grace Valentine, Warner Baxter, Marion Abbott, Harold Russell, Winifred Bryon, Inez Buck, Mary Kennedy, Ina Rorke, Charles Wellesley, Hallam Bosworth, Norma Moore, Helen Wolcott, Esther Ingham and Earl Dwire.

ORPHEUM

Madame Sarah Bernhardt, who is scoring the greatest triumph in the annals of vaudeville, will present for the second and final week of her engagement at the Orpheum, which begins next Sunday matinee, the last act of Dumas' celebrated drama, "La Dame aux Camelias" (Carmilla) in which she will appear as Marguerite Gautier, a character which she has made essentially her own and which is on record as the most exquisite display of pathos the stage has ever known.

A great new vaudeville show will also be presented. Mayo and Lynn will indulge in a racy conversation which is replete with wit and humor and enables them to present an original form of comedy which is highly diverting.

Lili Petschnikoff, the world famous violinist, will be heard in a delightful programme. The violin is an instrument susceptible to the emotions and Madame Petschnikoff captures her audience not only by the felicity of expression but by a warm appeal as well. Her technique is amazing but she goes beyond the mechanics her most difficult art into the realm which is inhabited by such spirits as Kreisler. Madame Petschnikoff is the possessor of a Stradivarius which is said to be the most valuable in existence.

Ruth Bndd, who is called "The Girl with the Smile," because she is never without one, is somewhat of a surprise. She performs the most hazardous aerial feats in the most becoming and stylish costumes. Brodean and Silvermoon, a man and a dog, contrive to introduce one of the most appealing acts in vaudeville. Silvermoon is a thoroughly trained Spitz dog, and performs the most difficult and seemingly impossible feats. He does everything in the contortion line, all the time assuming an apparent hypnotic State until the finish of the act, then he is like a playful comrade.

Marion Weeks, the dainty little American coloratura soprano, will be heard in new numbers. Eddie Carr and his Company will repeat their comedy hit. "The

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ALCAZAR

"Hearts of the World," D. W. Griffith's love story of the great war, begins its fourth week at the Alcazar Theatre starting next Sunday night. In the three weeks of its engagement there has not been one performance which did not play to capacity audience, a record unique in the annals of the film history.

"Hearts of the World" is not a motion picture spectacle such as "Intolerance," D. W. Griffith's second big film feature. It is a historical drama like "The Gladiators" or "Birth of a Nation," his first great production. "Hearts of the World" is the story of a village in France and its entire twelve thousand feet is dominated by a story of love. Through battle scenes, charging cavalry, marching troops, battling airplanes and advancing tanks this romance is uppermost in the thoughts of the spectators, and when the happy reunion is celebrated in the closing scenes of the production it is the appreciation of a romance and not war that prompts the audience to rise and cheer. "Hearts of the World" is given twice daily during its local engagement.

Giacomo Minkowski Mme. Minkowski

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PERCY A. R. DOW'S NUMEROUS ACTIVITIES

Percy A. R. Dow, the well known choral director and vocal pedagogue, is kept constantly busy, even the transition from the winter to the summer season does not seem to slacken his constant activity. On Sunday, May 26th, an Hour of Song was given by Mrs. Edith Lash Benson, Mrs. Estelle M. Thunen and Miss Alpha Duncan, with Miss Joy Holloway and Mrs. Hicks as accompanists, at Mr. Dow's studio, 5622 Ocean View avenue, Oakland, when the following program was delightfully presented: Wondrous Night (Love Tales), (Offenbach); Trio: Rose, How Enchanting (Spohr), (Caro mio ben (Gordani), Counsel to Nina (Weberlin), Miss Duncan; Pur di così (Lotti), Stride la vampa (Trovatore), (Verdi), Mrs. Benson; Porgi, amor (Figaro), (Mozart), Awake, Dear Love (Bessauer), Mrs. Thunen; Duo—Long, Long Ago (Bayley), Mrs. Benson and Mrs. Thunen; At Dawning (Cadman), Snowflakes (Cowen), Swallows (Cowen), Miss Duncan; At the Sundown (Lieurance), Her Blanket (Lieurance), The Merry Springtime (Rotoli), Mrs. Benson; My Mother Bids Me (Haydn), Where the Bee Sucks (Arne), Mrs. Thunen; Duo—Serenade (Schubert), Mrs. Benson and Mrs. Thunen; Summer (Chaminade), Miss Duncan; Hills of Kerry (Speaks), April's Garden (Nevini), Cartena (Wilson), Mrs. Benson; Blue Bell (MacDowell), Villanelle (Dell'Aqua), Mrs. Thunen.

On Tuesday evening, May 28th, the Cecilia Choral Club of thirty-five women's voices, directed by Percy A. R. Dow, gave its third concert of the second season at the Philomathean Club House in Stockton with the assistance of the following soloists: Mrs. Beth Smith Ziegler, Frank Smith and Mrs. Olive U. Mayall, the club's accompanist. The program, presented on this occasion with brilliant success before a large and most enthusiastic audience, was as follows: The Kermess (Tarantelle), (Old Neapolitan), 'Chit Chat (Old English); Indian Melodies—Sunrise Call (Zuni), (Troyer-Loomis), Pakoble—The Rose (Cheyenne), (Lieurance), (Echo)—Mrs. Florence Turpen; Soloist—Mrs. Beth Smith Ziegler, Capriccio—B. Minor (Brahms), Nocturne—F. Major (Schumann), Rhapsodie Hongroise (No. 8 Liszt); When Twilight Weaves (Minuet in G) (Beethoven), Nymphs and Fauns (Bemberg), Soli—Mesdames Ziegler and Nunan, Miss Felt; Messages (Tchaikowsky); Negro Songs—Swing Low, Sweet Chariot (Arr. Burleigh), Deep River (Arr. Fisher-Harris), Wake, Miss Lindy, solo Mrs. Florence R. Brown; Creeds (Sinding), Pilgrim's Song (Tchaikowsky), Mr. Frank Smith; St. John's Eve (Chaminade), Miss Mildred Jones and Cecilia.

The Cecilia Choral Club, under the direction of Percy A. R. Dow, gave a concert for the soldiers at the Defenders' Club House in San Francisco on Saturday, June 8th, with Mrs. Margaret Hughes as accompanist, when the following program was rendered with splendid effect: How Sweet the Moonlight (Calcott), 'Chit Chat (Old English); In Fair Seville (Pierné), Habanera (Carmen), (Bizet), Mrs. H. S. Engle and chorus; Menuet (Paderewski); Mermaids (Humoresque), (Dvorak), Miss Elise Martens and chorus; The Gypsies (Hungarian Dance), (Brahms); Swing Low, Sweet Chariot (Burleigh), Wake, Miss Lindy (Warner); Old Folks at Home (Foster), Mrs. Mary M. Dewing and chorus; Dixie (Emmett), Mrs. W. L. Turney and chorus.

Mrs. Frances Green, Miss Florence White, Frederick Glover, pupils of Percy A. R. Dow, with Miss Vivian Edwards as accompanist, gave an Hour of Song at Mr. Dow's studio on Sunday afternoon, June 9th, at which an exceptionally interesting and well selected program was presented in a musicianly and tasteful manner.

MRS. MYRTLE S. BROWN'S PUPILS RECITAL

Mrs. Myrtle Stange Brown, the well known pianist and teacher of Alameda, gave a most successful pupils recital at her studio, 1011 Walnut street, Alameda, on Saturday afternoon, June 29th. The program was interpreted by a number of well trained and intelligent piano students who scored a gratifying success with the well pleased audience. The accuracy and conscientiousness in interpretation exhibited by pupils who enjoyed but a short period of instruction was truly astonishing to those who heard them. Following the recital a number of prospective pupils arranged for courses of instruction. The complete program was as follows: Part I.—Piano Duo—Qui Vive (Galop), (Ganz), Elizabeth Ross and Margaret Lee; Piano—The Little Prince (Krogmann), Fowler Furze; Piano—(a) The Drill (March), (Brown), (b) The Flower Song (Lange), Margaret Evans; Piano—Curly Locks (Orth), Norma Hansen; Piano—(a) Moment Musical (No. 3), (Schubert), (b) Sextette (from Lucia di Lammermoor), (Donizetti), (transc. by Eglemann), Doris Weaver. Part II.—Piano Duo—Dance a la Gavotte (Johanning), Margaret Lee and Ruth Jenkins; Piano—(a) The Smile of Spring (Theodor Oesten), (b) Papageno's Magic Melody (from "The Magic Flute"), (Mozart), Rachel Brown; Piano—(a) The Spinning Wheel (Carl Hemans), (b) Rondo alla Turca (Burmuller), Ruth Jenkins; Piano—Song of the Sea Shell (Krogmann), Katherine Furze; Piano—(a) Petite Scene Suisse (Burmuller), (b) A Night in Venice (Brown), (c) Flirtation Dance (Brown), Hattie Ross; Piano Duo—Le Mardi Gras Aux Enfers Quadrille (Schubert), Elizabeth Ross and Margaret Lee.

JOSEPH LAMPKIN STUDYING WITH AUER

Joseph Lampkin, the brilliant young violinist, pupil of Signor de Grassi, is now in New York studying with the famous pedagogue, Leopold Auer, teacher of Mischa Elman, Elfrain Zimbalist, Jascha Heifetz and other famous violinists. The fact that Mr. Auer has accepted young Lampkin, who is only thirteen years of age, is not only a credit to the young musician's ability, but also to the teaching faculty of Signor de Grassi.

MRS. J. PAUL MILLER VISITING HERE

Mrs. J. Paul Miller of Sacramento is a visitor in this city during the Convention of the Advertising Clubs of the World. Mrs. Miller is in charge of the music section of the Sacramento Tuesday Club, and as a proof of the wise selection of that well known club, Mrs. Miller has already organized a Ladies' Chorus and is about to organize a Ladies' Quartet. Mrs. Miller is the conductor of the chorus. She was formerly supervisor of music of the public schools in Chico, in which capacity she accomplished splendid results.

Sacramento was exceptionally active during National Song Week between June 27th and July 4th. There was singing every day on the streets and in the largest department stores, and every noon on the steps of the Capitol Building. On the night of Monday, July 1st, all the singers combined in a monster community sing on the steps of the Capitol Building.

MISS ROSE POMMER SPENDS VACATION IN ROSS

Miss Rose Pommer, whose genial smile, in the reception room of the Pacific Coast Musical Review, is so well known to everyone prominent in the musical profession hereabouts is spending her vacation at Ross in Marin County. No doubt she will miss the vocal exercises that occasionally penetrate through the conservative walls of the Musical Review office, and enjoy the mild climate of the transbay counties. She will be back by the end of next week.

BERINGER MUSICALE

Members of the Beringer Musical Club will give a musicale at the Beringer Conservatory of Music, 925 Pierce street, on Saturday afternoon, July 13, at 2



MISS ZDENKA BUBEN, Pianist

Who will be heard in Solo and Ensemble at the Beringer Musicale, Saturday Afternoon, July 13th

o'clock. An excellent program has been prepared and friends of the club members are looking forward to the event with much pleasure. Miss Charlotte Hischer, Miss Zdenka Buben, Miss M. Monica Heffernan, Miss Mabel S. Goode, Mrs. Genevieve Holmberg-Lyon, Mrs. Flora Simonton and Miss Irene De Martini will be the participants. The program will include solo and ensemble numbers by Beethoven, Schubert, Chopin and Glazounow and vocal numbers of great variety in French, Italian and English. Miss Zdenka Buben will preside at the piano.

MILFORD WITTS ON COMMUNITY MUSIC

Julius R. Weber informs us that Milford Wits is lecturing at the Summer Session of the University of California on Community Music, and is giving musical camp fires, by way of demonstration, every Wednesday evening at the Greek Theatre. Wednesday of last week he had an audience of several thousand. These camp fires should be attended by everyone interested in community singing.

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IDA HJERLEID-SHELLEY RECITALS

Ida Hjerleid-Shelley, the well known and exceedingly successful piano teacher and pianist of Sacramento gave three recitals at the close of the winter season which are worthy of being included in these columns. One took place on Monday evening, May 13th and consisted of a recital by boy students. The same was as follows: Sonata C major 1st movement (Mozart), (2nd piano part by Grieg), Gus Kortstein; Staccato Study in G major (Czerny), Jack O'Lantern (Krogmann), Lester Craver; Duet, Hurrying to School (Gurlitt), Marvin Blackford, Abe Harris; At Twilight (Ganschael), Erasmus Spurgeon; Etude Op. 105 No. 12 (2nd piano) (Burmuller), Abe Harris; Little Drops of Rain (Laysey), The Pipe (Maxim), Merry Bobolink (Krogmann), Marvin Blackford; Duets, Gladis Waltz (I. I. K. D.), Schottische (Holst), Erasmus Spurgeon, Robert Titus; Waltz, Shower of Roses (Streabog), March (major) (Quigley), Robert Titus; Duets, Rondo a la Polka (Loew), Norwegian Dance (Grieg), Abe Harris, Gus Kortstein; Aragonaise, Air de Ballet (Massenet), L. Czarine, Mazurka (Ganne), Gus Kortstein; Trio, March Triomphale (Gobbaerts), Gus Kortstein, Robert Titus, Lester Craver; Elegie (Nollet), Irish Reel (Cyril Scott), Abe Harris; Duo, Danse Moderne (2 pianos), (Dennee), Abe Harris, Gus Kortstein.

The second program was given on May 23rd, and was as follows: Duet, Autumn Days (March), (Lindsay), Miss Hjerleid-Shelley, Dorothy Arata; Song of the Robin (Millegram), Sarah Naify; June (Millegram), Mildred Pomerant; Merry Bobolink (Krogmann), Marvin Blackford; Nutcracker Waltz, Spring Song (Guerther), Helen Russell; The Shepherd's Return (Burmuller), Frances Jensen; Trio, Hazel March (Marvin B., Helen R., Mildred P.); Myosotis (Sartorio), Thelma Ferguson; The Goblin's Frolic (Heller), Ma Jones; Duo, Minuet (2 pianos), (Whelpley), Rosemar Harkin, Jane Franker; Among the Flowers (Sartorio), Wrist Study (Essipoff), Alice Basler; The Happy Mille (Abelle), Bertie Kortstein; Quartet, Russian Cossack Dance (Loew), Jane Franker, Rosemary Harkin, Eda Jackett, Mae Gorman; Caprice Bohemian (Lebierre), Ruth Craver; In My Neighbor's Garden (Nevin), Rosemary Harkin; Alla Mazurka (Nemerowsky), Jan Franker; Duet, Norwegian Dance in A major (Grieg), Helen Bontz, Audria McKim; Valse d'Adele (L. E. alone), (Zichy), Leone Miller; The Two Skylark (Leschetizsky), Marie Lamb; Duo, Bolero (2 pianos) (Moszkowsky), Marie Lamb, Leone Miller.

On Friday evening, May 31st, Miss La Verne Waters, an artist pupil of Miss Shelley's, gave a piano recital assisted by Miss Emily G. Rulison, violin, and Miss Hjerleid-Shelley, piano, at Melody Lodge, 2025 K street, Sacramento. The following newspaper extracts tell in no uncertain terms of the success of this event:

Sacramento Union, Sunday, June 2d.—Miss Ida Hjerleid-Shelley presented her pupil, Miss LaVerne Waters in a truly remarkable recital on Friday evening at Melody Lodge. The young miss, who is a high school student of Roseville, shows exceptional talent quite out of keeping with her 15 years, and her program was made up of selections which brought it out admirably. She was assisted by Miss Emily Rulison and Miss Hjerleid-Shelley. The program was as follows: Two-part Invention No. 14 (Bach); Sonata Pathetique (two movements), (Beethoven), Andante, Rondo; The White Peacock (Charles T. Griffes); Sextette from "Lucia" (H. alone), (Leschetizsky); Sonata for Violin and Piano (two movements), Andante (Alla Siciliana), Allegro appassionata (Arthur Foote); Valse Capricieuse, Op. 4 (Grodski); Sous Bois (in the Woods), (Staub); Capriccio Brilliant, Op. 22 (Mendelssohn), orchestral accompaniment on second piano. The next studio recital will be given by young Abe Harris and the second annual recital of all the students will be held at the Tuesday clubhouse on June 24.

Sacramento Bee, Saturday, June 1.—Miss La Verne Waters, a talented young musician from Roseville, was heard in an interesting recital at Melody Lodge last evening. She was assisted in giving her program by Miss Ida Hjerleid-Shelley, pianist. A group of male acted as ushers and looked after the comfort of the guests. They were the Misses Helen Bontz, Clara Jackson and Marion Johnson and Audria McKim.

JOSEPH GEORGE JACOBSON ON VACATION

Joseph George Jacobson, the well known pianist and teacher, left for his vacation to interior California points of interest. He is spending about a month traveling through the beautiful sections of Northern California by automobile, and enjoying a thoroughly Bohemian camping tour—sleeping in tents, cooking in the open, washing dishes and all that sort of thing. He will take in sections of the Russian River and go as far North as Eureka. He will begin his studio work on August 5th.

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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

PUBLISHED EVERY WEEK

OL. XXXIV. No. 16

SAN FRANCISCO, SATURDAY, JULY 20, 1918

Price 10 Cents

GLUCK'S ORPHEUS TO RECEIVE FIRST COMPLETE PRODUCTION HERE

Under the Direction of Paul Steindorff, and under the auspices of the Musical and Dramatic Committee of the University of California, delightful Classic Opera will receive a brilliant presentation—prominent Soloists, Orchestra of fifty, Chorus of fifty and complete classic ballet with Ruth St. Dennis among the principal features of attraction.

By ALFRED METZGER

Paul Steindorff has a hobby. And this unique ambition is at the same time of advantage to musical progress in California, for Mr. Steindorff's praiseworthy musical endeavors inspire him to be the first to introduce some of the greatest operatic or choral works in the far West. This splendid ambition is not always profitable from a financial standpoint, but it has established for Mr. Steindorff a certain prestige on the Pacific Coast which never fails to secure for him the confidence of the musical public. Everyone knows by this time that, while Paul Steindorff necessarily needs the support of the public to make these spectacles possible, his principle wish is not to make money, but to make musical history. And he surely has done this during many years of his residence among us. He began the Tivoli Opera, when under his direction famous grand operatic works received their first presenta-

tion, which has been included officially as one of the events of the summer session of the University of California. Following is a little more information forwarded us from the office of Selby C. Oppenheimer, under whose management the event will be given in so far as it appertains to ticket sale, etc.:

PRODUCTION OF ORPHEUS TO BE SPECTACULAR

Notwithstanding that Gluck's grand opera Orpheus is one of the oldest, and one of the accepted standards of operatic works, it has never been produced in its entirety in California, and the production at the Greek Theatre in Berkeley next Saturday night (July 27th) will be the first ever given in this State. In fact, but two adequate revivals of the great work have ever been

formerly of the Chicago Opera Company, will be the Orpheus, and her impressive mezzo voice will be heard to remarkable advantage in the beautiful Gluck arias. Loisa Patterson Wessitsh, the possessor of a ringing voice of brilliant timbre and endowed with great personal charm, who has often appeared as Eurydice in curtailed excerpts from the opera, is admirably fitted to the role of the heroine, and Anna Young, the beautiful young California soprano, will shine in the small but effective character of Amour. The silvery soprano and classic features of this young songbird will lend distinction to the character. A full corps of Grecian dancers, specially trained by Anita Peters Wright, will take part in the performance, and the important dances will be led by no less an artist than Ruth St. Denis, the famous terpsichorean star, who has been specially engaged as the feature of the event. Miss St. Denis,



MME. LOISA PATTERSON WESSITSH
(Eurydice)



LYDIA STURTEVANT
(Orpheus)



ANNA YOUNG
(Amour)

THREE PROMINENT VOCAL ARTISTS WHO WILL INTERPRET LEADING ROLES IN THE SPECTACULAR PRODUCTION OF GLUCK'S FAMOUS OPERA ORPHEUS, WHICH WILL RECEIVE ITS FIRST PRESENTATION IN WESTERN AMERICA, UNDER THE DIRECTION OF PAUL STEINDORFF, AT THE GREEK THEATRE OF THE UNIVERSITY OF CALIFORNIA ON SATURDAY EVENING, JULY 27th

—at times even before New York heard them—more recently he continued this work at the Greek Theatre with his idea of giving Good Friday sacred concerts, and his first presentations of famous oratorios. So this first production in the far West of Gluck's exquisite classic opera Orpheus will be another feather in the artistic cap of Paul Steindorff, for it will be given with correct costumes, complete scenic equipment, ballet, Grecian dances, chorus of fifty select musicians, and soloists experienced and prominent in their profession. Rehearsals began on July 1st, and have been progressing so satisfactorily that an unusually fine performance is well being anticipated. Nothing will be left undone to give the work a production worthy of its artistic importance. The opera will be given in English, being a translation of the Parisian edition of the work. There is really nothing else for us to say except that anyone interested in music should not fail to attend

given in America, the first in 1886, when it was sung by the Metropolitan Opera Company under the direction of Walter Damrosch, and the second in 1916 when the same company produced it, the leads being taken by Gadski, Homer and Gluck. Orpheus has ever been known as the grandfather of operas, because it being the oldest work of its kind to hold its place on the stage, the first presentation occurring over a century and a half ago in 1732 in the city of Vienna, when the composer himself was the director.

The revival next Saturday night will be in the capable hands of Paul Steindorff, and will eclipse any other presentation ever made in point of spectacular effects and beautiful surroundings. The Greek Theatre is ideal for interpretations such as Orpheus, and the stage direction of Garnet Holme has devised a number of novel and wonderful effects in light, scene and costume dressing. Lydia Sturtevant, the popular soprano,

whose interpretation of the Gluck dances have brought her international fame, will include three great solo dance numbers during the rendition of the opera. The Anita Peters Wright dancing girls will make an admirable setting for the art of this great dancer.

A fully trained and letter perfect chorus of seventy-five of the best local singers are ready to face Steindorff's baton, and a complete symphony orchestra will take their lead from the director-general. The opera will be presented in the English language in its entirety, as Steindorff does not consider this the proper time to offer Gluck's work in its vernacular. Altogether, this sumptuous production of this famous work will appeal strongly as the foremost musical event of the summer, and will take its place among the notable achievements credited to the Greek Theatre, many of which have originated in the art and talent of the university's choragus, Paul Steindorff.

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ALFRED METZGER . . . Editor and Publisher
HERBERT I. BENNETT
Managing Editor and Business Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5434

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

VOL. XXXIV. SATURDAY, JULY 20, 1918 No. 16

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

KRUGER AND BEHYMER TO REPORT CONVENTION

George Kruger and L. E. Behymer will report the Convention of the Music Teachers' Association of California which took place in Los Angeles last week in the next two issues of the Pacific Coast Musical Review. This week we merely publish the official program without further comment, and as these programs occupy so much space, it became necessary to leave the details over until next week. George Kruger, who is president of the San Francisco Music Teachers' Association, will review the events from the standpoint of the professional musician who has the welfare of his colleagues at heart. He will speak of the San Francisco artists and delegates and what they accomplished. Mr. Kruger has done wonders for the San Francisco Music Teachers' Association since he became president. He has increased the membership, has raised the standard of the membership and has been absolutely beyond criticism in his conduct of the financial end of the association. Presiding officers like him are so rare that he should be retained at the head as long as possible.

L. E. Behymer will comment on the Convention from the managerial standpoint, and is enclosing in his report some extracts from the daily newspapers. Mr. Behymer, is president of the Gamut Club of Los Angeles, was the principal speaker at the banquet and, according to all reports, acquitted himself creditably of a most difficult task, which was made still more difficult by the fact that he was suffering from his foot during the entire evening. So watch the next two issues!

GODOWSKY MASTER SCHOOL BEGINS MONDAY

One of the most important events in the musical history of San Francisco will take place at the Kohler & Chase Building Monday morning at nine o'clock, for here Leopold Godowsky will inaugurate the first great master class for pianists ever given in this city. In fact, this will be the second time a great master school has been introduced into the United States, and Godowsky has just finished with wonderful success five weeks of teaching in Los Angeles, which has pioneered the way for this advanced method of musical learning in America. The Godowsky class will be filled. There will be the full number of "Master" pupils, and the "Auditor" class will overflow its limit. Manager Selby C. Oppenheimer, who has engineered the business details of this responsible musical enterprise, is quite well pleased with the result, and says frankly that he feels it is a great triumph for San Francisco to prove its musical worth in this substantial way. Mr. Oppenheimer will be at the studio on the seventh floor of the Kohler & Chase Building by 8:30 Monday morning, in order to enroll the few late comers who have delayed his opportunity until the last moment. He will be able to take care of all those who apply before nine in the morning, but after that it may be necessary to immediately close the lists.

The class will include Master and Auditor pupils, twenty of each, and sessions of four hours' duration will be given on Monday, Wednesday and Friday mornings or the next five weeks. Altogether sixty hours of study will be given, and it is a course of study that at once will place the pupil in the High School of Music, during his stay in this section Mr. Godowsky will live at Belvedere Island, where his genial presence will lend luster to the Marin County musical colony, which includes Dr. and Mrs. Alfred Hertz, Stanislas and Mrs. Lem, Artur Argiewicz, Elias M. Hecht, Mr. and Mrs. Persinger, Mr. and Mrs. Horace Britt, Mr. and Mrs. Selby Oppenheimer and many others prominent in the music life of this city.

JENKINS MUSIC SCHOOL SUMMER COURSE

Cora W. Jenkins, director of the Jenkins School of Music, 46 Randwick avenue, Oakland, returned on Thursday, July 18th, from her vacation at Frittillaria Gulch, near Quincy, her summer home, and announces that she will open her classes for teachers next Monday, July 22d. The school proper will open in all departments on Monday, August 5th. The Jenkins School of Music is one of the foremost and most exhaustive musical institutions in the West and no doubt the season of 1918-1919 will be even more successful than the many seasons that preceded it. The faculty is comprised of some of California's ablest musical educators.

McCOY'S CUMULATIVE HARMONY RECOGNIZED

In a recent issue of the San Francisco Chronicle we find the following well merited tribute: Although William J. McCoy's "Cumulative Harmony" has been on the market for but a few months, it has already made its way against the pedantic tide of thousands of volumes of theoretical works on the same subject. It has been declared the official textbook in the schools of seven States besides California, and has reflected credit upon the State and community in which its author has lived and taught and composed for many years.

The author of the work has the distinction of being the author of many creative works, one of which, "The Hamadryads," is generally conceded to be the most notable work produced at the Bohemian Grove in connection with the Bohemian Club's annual pilgrimage to its redwood domain in Sonoma county. An Eastern publishing house is putting forth this work in its entirety.

McCoy is about to open his summer classes for advanced students and teachers, and those who have seen his "Cumulative Harmony," as well as those who desire a working knowledge of this art-science, will have an opportunity to study the work under the leadership of its author, whose sphere of pedagogic activity has been greatly extended through the influence of his authoritative volume. Students all over the United States are carrying on an epistolary course with this distinguished author and composer.

Classes will be held twice weekly in the Pacific Building, room 302, Sixteenth and Jefferson streets, Oakland, at 4:30 p. m. The course will be in twelve lessons, lasting thus six weeks, and the days are Tuesdays and Fridays.

MME. JOMELLI TO GIVE RED CROSS CONCERT

Madame Jeanne Jomelli, the distinguished soprano, will give a concert for the benefit of the Red Cross at the Hotel Shattuck in Berkeley on Thursday evening, August 1st. Not very long ago Mme. Jomelli gave a concert for the benefit of the Red Cross in Los Angeles and the attendance was so large that not less than \$2,500 was netted for that splendid organization. There is nothing associated with this war more worthy of whole hearted support than the Red Cross Society, and the opportunity to assist such an organization and at the same time to hear an artist of such unquestionable distinction as Madame Jomelli, is one not lightly to be dismissed. Mme. Jomelli has prepared a particularly effective program of works specially suited to her matchless art, and those who will be among the large audience on this occasion will have no reason to regret their decision to attend the event.

FRED MAURER WRITES CHARMING SONG

One of the most delightful and most skillfully written songs, both as to the music and the words, that has come to our attention of late is one entitled "Were I a Star," which Fred Maurer has set to music, to one of Norman Gale's poems. The piano accompaniment is rich and quite ingenious without being too difficult, and the theme is exceptionally artistic without losing the charm of melodic invention. The words are exceedingly poetic and romantic and Mr. Maurer, beyond a doubt, has caught the spirit that underlies the graceful verses. It is a song that any artist may proudly add to his or her repertoire, and in these times of musical banality such a work is exceedingly welcome. The song is published by R. W. Heffelfinger of Los Angeles, who is encouraging the works of worthy resident composers.

ALFRED COGSWELL TEACHING IN BROOKLYN

In reply to several inquiries at the Musical Review office, we wish to say that Alfred Cogswell, the well known baritone and singing teacher, who has resided for so many years in this city, and who taught so many of our prominent singers, is now in Brooklyn, where he will remain for the present. For a time he was very sick, but is now fully recovered.

HOTHER WISMER ON HIS VACATION

Hother Wismer, the well known and active violinist, is spending his vacation in the Feather River Canyon. As usual, he is constantly busy with his music. He arranged a musical program for July 14th, which took place at the camp fire which was given in honor of the Bastille celebration. Both the American and French national anthems were sung and a well chosen program was interpreted by competent artists.

JACK E. HILLMAN BACK FROM YOSEMITE

Jack Edward Hillman, the successful young baritone soloist, has returned from the Yosemite Valley, where he scored quite a success featuring Dr. H. J. Stewart's well known Yosemite Legends. He made quite a feature of these songs and they were enthusiastically received. The first time he sang this work in the lobby of Yosemite Falls Camp on July 3d, and the next day he sang them near the foot of the famous Yosemite Falls. Ray Kennedy, one of the rangers in Yosemite, read the lines of each legend preceding the singing, and while Mr. Hillman sang stereopticon views, representing the scenes associated with each topic, were thrown upon a screen. Schumann-Heink has expressed her decision to include these legends on her next season's programs. Mrs. Cecil Hollis Stone accompanied Mr. Hillman with her well known artistic skill.

L. E. BEHYMER HERE BUT CONFINED TO HOTEL

Energetic Manager, Owing to Rheumatism in His Foot
Unable to Follow His Inclinations to See Most
People in Shortest Time

Usually when L. E. Behymer comes to the city everyone, who is anyone, has a chance to see him. If they don't call on him he surely will call on them. He certainly should receive a silver cup for being able to see more people in the shortest space of time than anyone in the musical field. But this time he was unable to keep up with his record, although he possibly could have done it, if he had made up his mind. He was confined all Sunday, July 7th, to the Hotel Manx with rheumatism in his foot, and indeed had to follow the doctor's instructions to stick to his bed. He caught the trouble in Sacramento and since some people consider the State capital the hottest place this side of Mars, Mr. Behymer does not need to give expression to his feelings.

The last time Mr. Behymer was in Sacramento, namely, during the Teachers' Convention, he was taken sick during the banquet and had to be taken to bed, like the good little boy he ought to be. At that time he blamed everything on Sir Henry Heyman's speech. But this time there was no speech, and yet he came back with a sore foot. Here would be a chance for some of Mr. Bennett's footnotes. After this Mr. Behymer tells us he will take special precautions when he visits Sacramento, and, although he loves that city only as a manager who books many artists during a season can love a city, he will be bound to keep a weather-eye open for too much hospitality. The good people of Sacramento are hospitality personified, but it seems it should be they who should suffer from a painful limb and not the impresario who sells them his artists.

ALFRED HERTZ'S FINE BIRTHDAY PARTY

Alfred Hertz, the eminent conductor of the San Francisco Symphony Orchestra, is staying in Belvedere during the summer. And while there he and his charming wife are entertaining in a manner such as can only come from the Hertz. Mr. Hertz, like all human beings of ordinary physical condition, has a birthday once in a while—once a year, we believe, and one of these auspicious occasions took place last Sunday, July 14th—on the day of the Fall of the Bastille. We understand that Mr. Hertz's birthday really "falls" on the 15th, but in honor of the French national holiday it was celebrated on the 14th. We have no official confirmation of this statement, but publish it as a rumor.

A large assemblage of prominent musical and social people were present to congratulate Mr. Hertz, and wish him many happy returns of the day, and some of them brought some thoughtful and useful presents. Among these were a series of ash-trays from the members of the Chamber Music Society of San Francisco. The work devoted by Mr. Hertz to unwrap these ash-trays represented in itself a sum quite large enough to supply a cigar factory with ash trays. Nevertheless when Mr. Hertz a few minutes afterwards wanted to get rid of some ashes, he could not find a receptacle to put them in.

We trust we did not betray a confidence by telling about these presents from the Chamber Music Society. There were other presents, but inasmuch as we are afraid that some burglars may break into the Hertz residence, if we published a list of the presents, we will refrain from satisfying the curiosity of our readers. Among the guests present were: Mr. and Mrs. Louis Persinger, Mr. and Mrs. Horace Britt, Mr. and Mrs. Louis Ford, Mr. and Mrs. Stanislas Ben, Mr. and Mrs. Vladimir Shavitch, Mr. and Mrs. A. W. Widenham, Mr. and Mrs. R. F. McLeod, Dr. Walter Scott Franklin, Ernst Wilhelm, Nathan Firestone, Elias Hecht, Miss Anisa, Miss Gaetane Britt, Miss Louisa Bignone, Mrs. Amy Sellers-Goldsmith, Mr. Rosen, and last, but not least, Louis Persinger Jr., who behaved splendidly throughout the afternoon, particularly as he was asleep a great deal of the time. We did not hear him cry once. If there is anyone else who was there and not mentioned in this list, he or she must forgive us, for it is difficult to remember all on an occasion of this kind. Of course, Mr. and Mrs. Alfred Hertz were there.

CLARENCE EDDY'S RECITALS AT STANFORD

The programs presented by Clarence Eddy at the Memorial Church of Stanford University during the present week—July 15th to 21st—are as follows: Tuesday, July 16, 4:15 p. m., Fantasie and Fugue in G minor (J. S. Bach); Vision Fugitive (Frederick Stevenson), dedicated to Clarence Eddy; Sketches of the City (G. B. Nevins); Epic Ode (Ralph H. Bellairs); Fountain Reverie (Percy E. Fletcher); Toccata in F (Thomas J. Crawford).

Thursday, July 18, 4:15 p. m.—Prelude and Fugue in D (J. S. Bach); Chant du Soir (M. E. Bossi); Lamentation (Alex. Guilmant); Sonata in the style of Handel (William Westenholmer); Claire de Lune (Sigfrid Karg-Elert); Grand Choeur Dialogue (Eugene Gigout).

Sunday, July 21, 4:15 p. m.—Festival Prelude on A Strong Fortress is our God (William Faulkes); Nocturne in B minor (Arthur Foote); Sonata Cromatica (new), (Pietro A. Yon); Angelus (Albert Renaud); Paean (new), (Julius Harrison), dedicated to Clarence Eddy.

C. HEINZ MARRIES MISS EDITH FOUNTAIN

C. Heinz, in charge of the sheet music department of Sherman, Clay & Co. of Oakland, married Miss Edith Fountain, who was also connected with this department, this month. Mr. Heinz has enlisted and is expected to be called into service any time. The young couple are very popular among their many friends.

SCHUMANN-HEINK

The next transcontinental tour of Mme. Schumann-Heink will take place during season 1919-1920

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OFFICIAL PROGRAM EIGHTH M. T. A. CONVENTION

Officers, Committees, Speakers and Programs, Constituting the Itinerary of the Eighth Annual Convention of the Music Teachers' Association of California, which took place in Los Angeles, from July 9th until July 12th, 1918

Through the courtesy of our Los Angeles correspondent, Robert Alter, we are in receipt of the official programs of the Eighth Annual Convention of the Music Teachers' Association of California, which took place in Los Angeles on Tuesday, Wednesday, Thursday and Friday of last week. Upon scanning the programs carefully we find that the German classics have been absolutely ignored. This is the first time in the musical history of any nation that a program committee consisting of music teachers has officially boycotted some of the classics. Possibly part of the Los Angeles Music Teachers' Association may view this act of musical vandalism with pride. But it seems to us questionable whether users that are recognized and honored by every Allie nation, including every self-respecting music teachers' association in the United States, can be ignored with impunity by a small minority of the music teachers of California, without creating for these teachers a feeling of contempt in the heart of every true lover of the art of music. We are certain that the majority of the members of the association knew nothing of this decision.

The Pacific Coast Musical Review is thoroughly in sympathy with any movement that has as its aim the temporary elimination of the works of modern German composers, of the use of the German language in operatic works or songs, and of works from which royalties may be gathered by interests who are subjects of the German government. This action is absolutely in accord with the principles and policies associated with a vigorous prosecution of a just war. And no loyal American citizen—and none is more loyal than those connected with the publication of the Pacific Coast Musical Review—may protest against such well justified action without exhibiting a degree of disloyalty incompatible with any love for that country wherein one makes a living. But to condemn the works of the classics such as Mozart, Beethoven, Weber, Gluck, Handel, Haydn, Mendelssohn, Wagner, Brahms, Bach, Schumann, Schubert, Franz and other masters, who died long before this present conflict was even thought of, and whose works after their death and after the copyright on the same had expired, became the property of the entire civilized world, and not of one nation—we repeat, to condemn such immortal creations of the noble art of music is an exhibition of musical bigotry the like of which has never been witnessed in this world, where ridiculous actions are surely not in too great a minority.

From that standpoint the Program Committee of the Los Angeles Music Teachers' Association can view its decision with pride. It stands absolutely alone in its action. It will not be disputed its position anywhere in the world. In England they are giving Wagner operas in English. In Paris they are publishing new and revised editions by Beethoven and Brahms. Everywhere in the East, at recent music festivals and at conventions of representative music teachers' associations, the German classics were included. Recently at a convention of the Music Teachers' Association of the State of Washington, Bach, Beethoven, Tanbert, Gluck, Mendelssohn and Kaun were upon the programs. So, you see, a Los Angeles program committee has gone on record as the only organization of sufficiently benighted and bigotted people to boycott some of the world's greatest masters, because of a war with which they nor their compositions had absolutely nothing to do. It will be a long while before real music lovers and real

music teachers will stop laughing at this preposterous display of congested patriotism.

The funniest part of this decision is the inclusion of Gluck and Handel in the boycotted group. Gluck is no German composer at all, although German by birth, being born in the upper Palatinate in 1714. From 1673 to 1679 the Palatinate was occupied by the French under Louis XIV. At that time there was no such thing as the German empire of the present day. Gluck lived in Prague, Vienna, Italy, London and finally Paris, and proved to be the founder of what afterwards became known as the French school of composition. He died in 1787, one hundred and twenty-seven years before this war started. Handel, according to the Encyclopaedia Britannica, is an English composer, German by origin, being born in Halle, Saxony, in 1685. He really is the founder of the English oratorio, and he lived most of his life in England, coming there toward the end of 1710 and, barring a short trip to Germany, he lived in England until his death in 1759. He lived forty-nine years in England. In 1716—forty-three years before his death—he wrote his last work to a German text. And yet the program committee of the Music Teachers' Association of California, guided by bigotry, boycotts Gluck and Handel as German composers whose works should not be presented on account of a war that happened from one hundred and twenty-five to one hundred and fifty years after they died. And with all this display of so-called patriotism we can only find ONE program that includes THE STAR SPANGLED BANNER as one of its numbers.

But let us quote the official programs:

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Convention Committee—Mrs. Norton Jamison, M. Emma M. Bartlett, Mrs. Estelle Heartt Dreyfus, C. Pemberton, Hugo Kirchhofer; Distribution of Tickets H. D. Mustard and Arthur Perry; Advertisements a Printing of Program—Chas. C. Draa; Publicity—Walt Hastings Olney, chairman, Mrs. George K. Brethert, Romeo Frick; Hotels—Mrs. Grace Whitney Mabe Badge—Eva Frances Pike; Decoration—Mrs. Marsh, Stookey Anderson, chairman; Reception—Mrs. G. Carroll Elliot, chairman, Mrs. Bertha Vaughn, M. Beresford Joy, Horatio Cogswell, Clifford Lott, M. Verna Blythe, Julius Seyler, Abby DeAvirett, Morton Mason, Theophilus Fitz, Miss C. Adelaide Trowbridge, Miss Margaret Goetz, Miss Jennie Winston and Mrs. J. Selby.

Tuesday, July 9, 1918, 10:00 a. m., Gamut Theatre, 1044 So. Hope street: America; Addresses: Welcome—Mrs. Norton Jamison, president of the Los Angeles Branch of the Music Teachers' Association of California; Mr. Maynard McFie, second vice-president of the Los Angeles Chamber of Commerce; Mr. L. Behymer, president of the Gamut Club; Response—Albert F. Conant, president of the Music Teachers' Association of California. 11 a. m. Musical—Original Composition of Los Angeles Composers—Piano Compositions (Fannie Dillon), Evening (from eight descriptive pieces, Op. 20), The Desert, Prelude No. 2, Op. Prelude No. 6, May McDonald Hope; Songs by Gertrude Ross—Sung by Miss Florine Wenzel of Sacramento, A Songs of Japan (written upon Traditional Themes a Poems)—(a) Old Samurai Prayer (Text, Komachi 7 A. D.), The Samurai is the Military Class of Japan, (b) Butterfly, Child's Song from Province of Izumo, (c) Fireflies (Text adapted from Translations by Lafcadio Hearn), the Japanese compare the Fireflies to stars that have left the heavens to wander upon the earth, (d) Love-Lay Indited by the Mikado Temmu, A. D. 673; the greatest emotions of the Japanese are compared phases of nature. Here we find the perpetual snow a rain symbolic of unending love, (e) Slumber Song Izumo (Text 700 A. D.), founded on Japanese K. music, Roku-Dan. The quaint naivete of the Japanese words are charmingly illustrated in this poem, where find the reason the baby rabbits' ears are so long a slender is "Because their Mother ere they yet were born, ate the Loquat leaves in the dewy morn." (f) F. (Text, Ariko, 700 A. D.) Ode to the Mountain Fuyama. This lovely Ode typifies the depth of reverence and worship of the Japanese for the beautiful in nature. Mrs. Ross at the piano; Piano Compositions (Horn Grunn), Zuni Impressions (Indian Suite), (a) The Fl. God, (b) Rainbow Spring, (c) Mysterious Story, (d) Rain Dance, Mr. Grunn at the piano; Address: Sh. California be the Mecca of the Future Music Student—Mrs. Sofia Newland Neustadt of Oakland.

Tuesday, July 9, 1918, 2:00 p. m., First Congregational Church, Ninth and Hope streets—Organ Recital: Gerard Taillander of Oakland, Mr. W. F. Skeelee, a Clarence Albert Tufts, assisted by Mrs. Virgilie Moore Mattoon—Prelude in G Minor (Pierne), Legende (Sch. Tufts), Morris Dance (Noble), Aria in C (Dethel Caprice in G (Kreiser), Cortege de Capetite Suite (I. bussy), Mr. Tufts; Twenty-third Psalm (MacDermid, Mrs. Mattoon, accompanied by Mr. Skeelee; Caprice

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Minor (H. Cracker), Sonata in E Minor (James H. Rogers), Fantasia in C (Berthold Tours), Mr. Taillan; The White Dawn is Stealing (Cadman), The Moon rises Low (Cadman), Mrs. Mattoon; Choeur in G minor (Hollins), Melodie in E (Rachmaninoff), Serenade (Lemare), Scotch Poem (MacDowell), Scherzo (Joyce), March Russe (Schminker), Mr. Skeele.

Trinity Auditorium, L. E. Behymer, manager, Tuesday evening, July 9th, 8:30 o'clock. Reception and Concert Eighth Annual Convention Music Teachers' Association of California—Leopold Godowsky, pianist; Loisa Patterson Wessitsh, soprano; Gregor Cherniavsky, violinist; Arthur Farwell, "Community Music"; Zoellner Quartet, chamber music, Antoinette Zoellner, violin, Amandus Zoellner, violin, Joseph Zoellner, Sr., viola, Robert Alter, cello; Blanche Hennion Robinson and Margaret Hughes, accompanists. Program—Address of Welcome; Quartet, Op. 3 (two movements), Allegro con brio, Adagio Jules Mouquet, Zoellner Quartet; (a) Intorno al Idolo (Cesti), (b) Nel cor piu non mi sento (Paisiello), (c) Portami via (Tirindelli), Loisa Patterson Wessitsh; (d) Serenade Melancholique (Tchaikowsky), (e) Lower Life (Hubay), Gregor Cherniavsky; (a) Andante pianato (Chopin), (b) Polonaise, Op. 22 (Chopin), Leopold Godowsky; (a) Bitterness of Love (Dunn), (b) Puk (Spooks), (La Forge), (c) La Nenia (Medtastele), Boito, Loisa Patterson Wessitsh; (a) Oriental from Suite Op. 35 (Glazounow), (b) Rain Song (Leone Siniaglia), Zoellner Quartet; Address: Community Music, Arthur Farwell.

Wednesday, July 10, 1918, 10:00 a. m., Gamut Club Theatre—Round Table Discussion: Teaching Young children, Miss C. Adelaide Trowbridge, chairman, Mrs. y Rector Bevit of San Diego, Miss Lida Thompson; 11:00 a. m.—Address: "Relation Between Public School and Private Music Teaching," Miss Julia Crane; Miss Crane is the head of the Normal Institute, Potsdam, N. Y., and head of the music department of the University of Southern California Summer Session; 11:30 a. m.—Musical: Mrs. W. H. Porterfield of San Diego, soprano, Miss Lena Frazee of Sacramento, contralto, and Mr. Jay Lowe, flutist; Folk Songs—(a) Monologue of a Talmudic Student (Jewish), (b) Mother Dearest (Russian), Miss Lena Frazee, Gertrude Ross at the piano; Scotch Lament (Cyril Scott), Mr. Jay Lowe, Miss Lois Wall at the piano; Russian and French Songs—(a) O, Thou Flowery Harvest Field (Rachmaninoff), (b) Berceuse (Tchaikowsky), (c) Song of India (Rimsky-Korsakoff), (d) Il Pleure dans mon Coeur (Debussy), (e) A Toi (Sternberg), Mrs. W. H. Porterfield; Norwegian Songs—(a) The Princess (Grieg), (b) In a Boat (Grieg), (c) The First Primrose (Grieg), (d) I Love Thee (Grieg), Miss Frazee; American Songs—(Treharne), (b) Day Gone (Lang), (c) Wind Song (Rogers), (d) Song of Love (Beach), Mrs. Porterfield.

Wednesday, July 10, 1918, 2:00 p. m., Gamut Club Theatre—Address: "The Duty of the School Toward the Child," Mr. Calvin B. Cady; 2:30 p. m.—Address: "Music Education," Mrs. L. V. Sweezy of Mills College; Mrs. Sweezy is head of the music department of the University of California Summer Session; 3:00 p. m.—Shaneys (Charles Wakefield Cadman), Interpretative Recital of the New American Opera, Shanewis; Ethel Graham, interpreter, and the composer at the piano; the opera was given with great success, March 23, 1918, at the Metropolitan Opera House. It has been pronounced and unanimously proclaimed by press and critics the best real American Opera; 6:15 p. m.—Gamut Club Auditorium; dinner given by the Gamut Club in honor of visiting musicians, and an invitation is extended to members of the M. T. A.

Wednesday, July 10, 1918, 8:30 p. m., Gamut Club Theatre—Musical by Olga Steeb, pianist; Mme. Loisa Patterson Wessitsh, soprano; Mme. Anna Ruzena

Sprotte, contralto; Mr. Giuseppe Jollain, San Francisco, violinist; Mr. Arion Dorsey Cain of New York, baritone; Songs of the Desert, Sunset, Night, Dawn (Gertrude Ross), Mme. Sprotte, Mrs. Ross at the piano; Sonata in G (Francesco M. Veracini), Mr. Jollain, Mr. George Kruger at the piano, O Promise of a Love Divine (Massenet), Mr. Cain, Mrs. Hennion Robinson at the piano; (a) Casta Diva (Norma), (Bellini), (b) Schopatzobkaji dyhaoje (Rimsky-Korsakow), (c) R-djeet ob-lakof le too tchiaja gryada (Rimsky-Korsakow), (d) Rondel of Spring (Bibbi), Mme. Wessitsh, Margaret Hughes at the piano; Concert Etude (MacDowell), Claire de Lune (Debussy), Gollywogg's Cake Walk (Debussy), Tarantella (Liszt), Olga Steeb; Autumn (Eugene Hale), Floral Dance (Moss), Mr. Cain; Song of the Robin-woman, from Shanewis (Cadman), Mother, Dear Mother (B. Treharne), Your Kiss (Fay Foster), Mme. Sprotte; Chanson-Berceuse Op. 52 (A. D'Ambrosio), Serenade in D (A. D'Ambrosio), Canzonetta Op. 6 (A. D'Ambrosio), Mr. Jollain.

Thursday, July 11, 1918, 10:00 a. m., Gamut Club Theatre—Round Table Discussion of Harmony, Mr. C. E. Pemberton, chairman, Mr. Morton F. Mason, Mr. James Washington Pierce, Miss Carolyn Alchyn; 11:00 a. m.—Musical: Miss Nell Cave of San Diego, pianist, and Mme. Rose H. Cailleau of San Francisco, lyric soprano; Prelude in G Minor (Rachmaninoff), Etude in E Major (Chopin), Valse in D Flat Major (Chopin), Nocturne (Debussy), Etude in F Sharp Major (Arensky), Miss Cave; To a Messenger (Frank La Forge), Chanson Norvegienne (Felix Fourdrain), Love in Spring Time (Arditi), Mme. Cailleau; Prelude from First Modern Suite (MacDowell), Barcarolle (Leschetizky), Song Without Words (Saint-Saens), Polonaise (MacDowell), Miss Cave; Somewhere in France (M. Hartmann), Love's in My Heart (R. Huntington Woodman), Oh, Si les fleurs avaient des yeux (Massenet), Les filles de Cadix (Delibes), Mme. Cailleau, Mr. George Kruger of San Francisco, accompanist.

Thursday, July 11, 1918, 2:00 p. m., Gamut Club Theatre—Round Table Discussion: The Voice, Mrs. L. L. Rowan of San Diego, chairman; 3:00 p. m.—Address: Music as a Factor in Winning the War, L. E. Behymer, 3:30—Victory Musical: Out Where the West Begins—Poem by Arthur Chapman (Peycke), America for Me—

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Poem by Henry Van Dyke (Peycke), Miss Frieda Peycke will present her original musical settings of these poems, Sonata Heroique (for piano), (Alfred A. Butler), Overture (embodies the unrest and premonition felt in July, 1913), Evocation (conveys the impression made upon the composer by the mobilization of the French Army, the strained silence, the funeral intensity of the Parisians as they gathered about the mobilization notices), The Third Movement is a call to arms and includes the Welsh National Hymn and a fragment of "Hail Columbia," Les Aides Invisibles (portrays something of the spiritual side of the conflict), La Victoire (contains an allusion to La Marseillaise in its introduction and ends, in prophetic trust, with the Russian National Hymn), The Marseillaise (French National Hymn), Mr. J. B. Poulin; Invocation to the Dawn (Frederick Stevenson), Estelle Heartt Dreyfus, Grace Andrews at the piano, Axel Simonson, cello obligato.

Thursday, July 11, 1918, 8:00 p. m., Gamut Club Theatre—Chamber Music Concert from the Compositions of some of the Los Angeles Composers: Trio (C. E. Pemberton); Sonata (quasi fantasia), op. 53 G minor (Henry Schoenefeld), May MacDonald Hope, piano, Josef Rosenfeld, violin (this sonata received the famous Henri Martau Prize in Paris in 1899); Quintet for piano and strings op. 12 (Harold Webster), Herman Seidl, first violin, O. H. Dietz, second violin, Harold Webster, viola, Axel Simonson, cello (this quintet is presented to the public for the first time).

Friday, July 12, 1918, Exposition Park — 9:00 a. m.—Meeting of the State Board of Directors, County Vice-Presidents and Local Branch Presidents; 10:00 a. m.—General Business Meeting, Albert F. Conant presiding; semi-annual official reports of Officers, County Vice-Presidents, and Local Branch Presidents, reports of Committees, etc.; 11:30 a. m.—Special Order of Business, Report of the Musical Extension Work of the University of California, discussion; 12:30 p. m.—Intermission and Picnic Luncheon; 2:00 p. m.—Special Order of Business, (a) Report on the Ratification of the Constitution and Nomination of Officers if the new constitution is ratified, (b) Shall the Music Teachers' Association of California Interest Itself in the Enlargement of the Music Department in the Public Library of the State?; discussion led by Miss Susan T. Smith of Sacramento.



MME. JEANNE JOMELLI

The Distinguished Dramatic Soprano, who will give a Benefit Concert for the Red Cross at Hotel Shattuck in Berkeley on Thursday Evening, August 1, 1918.

Twilight Music Festival and Community Song, Exposition Park Grand Stand, July 12, 7:00 p. m. Program—Pageant, "History of Music" under the direction Mrs. Emma M. Bartlett; Bird Calls in the Forest, Bird Dance, Roberta Wells, Helen Riddle, Gladys Harrison, Eloise Smith (courtesy of California School of Artistic Whistling—Miss Agnes Woodward, director, Dance designed by Adelaide McAdam, principal of McAdam Normal School of Dancing), Pan and the Myths in Classic Dance, Julia Pelly and chorus; Apollo and the Muses, Egyptian Ceremonial in Dance and Pantomime, Julia Pelly and chorus; the three above numbers are presented by courtesy of Glendale School of Dramatic Art and Dancio, Miss Pearl S. Keller, director; Processional—Early Christian Sacred Music; Opera—Lucia de Lammermoor, Mme. Bertha Vaughn, Miss Mary Gowan, Messrs. Roland Paul, Clifford Lott, Henri de la Plate and Leslie Baker; Folk Dance Period—French, Japanese, students of Gymnasium Department, U. S. C., Miss Cox, director; Russian, Louis Fourteenth, Helene Kirkpatrick, Kenneth Mitchell, Leva Brown, Jane Andersoo, Nedra and Gwendoline Heindrick (courtesy McAdams Normal School of Dancing); Spanish, Italian, American, Mia Marvin, Elizabeth Kirvane, George Bush and chorus (courtesy of Artist Teacher, Mlle. Prager, Egan School); English, Scotch, Irish, Bessie Crouch, English Hornpipe, Dolores Palethorpe, Scotch Hornpipe, Blanche Stroh-meyer, Irish Hornpipe (courtesy of Madame Matildita School of Dancing); The Singing Army in Hike and

(Continued on page 6, column 1)

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(Continued from page 5, column 3)

Maneuvers; Finale—America Victorious, The Artistic Melting Pot (Sophia L. McMillan), Hollywood Community Chorus, Mrs. Cecil Frankle, president, Mr. Hugo Kirchofer, director; Community Sing—(a) America, (b) Old Kentucky Home, (c) Keep the Home Fires Burning, (d) Battle Hymn of the Republic, (e) Old Folks at Home, (f) Star Spangled Banner, Mr. Hugo Kirchofer, director; Trumpeters: Mrs. Adeline N. Glidden, Mrs. Helen R. Oden, Mrs. Madge Rogers Jackson and her students, Rea Shamory, Tris Howell; Southern California University College of Music Orchestra; Naval Reserve Band, J. R. Witznao, bandmaster.

INTIMATE NOTES ON TEACHERS' CONVENTION

A Few Personal Comments on Some of the San Francisco Artists and on the Banquet at Which L. E. Behymer Presided

BY A MUSICAL REVIEW CORRESPONDENT

Los Angeles, July 14, 1918.

I take it for granted that Mr. Kruger has given you a program and account or report of the Music Teachers' Convention. (Mr. Kruger's report will appear in next week's issue of the paper.—Ed.) It was very nice in many respects. Our Madame Cailleau was "facile princeps" a star among the vocalists who appeared. I never heard her sing as beautifully or artistically. Our Mr. Giuseppe Jollain, violinist, acquitted himself with great credit and in addition to his musical gifts and attainments won the hearts of his audience by his charm of manner and repose. He surely caused the hearts of the ladies to flutter. He made many friends, for he is a very conscientious artist and a gentleman in the truest sense of the word—I wish there were more like him.

Mr. Bennett lunched with Sir Henry Heyman one day and they said lots of nice things about the Musical Review. Mr. Behymer returned from San Francisco with foot trouble and was laid up; but was game, and against the doctor's orders got up from his bed and presided at the banquet with such grace of manner and ability as though he was not suffering with pain. In his reference to Sir Henry Heyman he said in part something like this: "I was awakened from a sweet slumber at four o'clock a. m. by the exquisite trill and song of a nightingale, which recalled to my mind the charming and artistic violin playing of one of California's most distinguished artists—Sir Henry Heyman, a gentleman beloved by all who know him and who come in contact with him, and when our good friend Alfred Metzger of the Pacific Coast Musical Review of San Francisco will have written his musical history of California, Sir Henry will surely be accorded one of the places of honor." He also referred to the other visiting artists in a charming manner.

Sir Henry left Los Angeles the beginning of this week, stopping over one week at Santa Barbara, before returning to San Francisco.

MME. WESSITSH SCORES AT STATE CONVENTION

Mme. Loisa Patterson Wessitsh, whose splendid artistry and thorough musicianly vocal interpretations have become such a delightful feature of San Francisco's musical life recently, proved one of the principal attractions at the Convention held in Los Angeles last week. After her participation in the opening all-artists program the Los Angeles Times had this to say of her:

Madame Loisa Patterson-Wessitsh, an American girl with several years in Russia and Italian grand opera to her credit, makes a statuesque appearance and sang last night a varied repertoire of numbers displaying a full, rich soprano voice of dramatic timbre. It is flexible and fluent enough at the same time to offer some of the early Italian numbers of coloratura effect, as she sang the Nel cor piu by Paisiello and Portami via by Tirindelli, a La Forge song, and Bitterness of Love, in English, closing with a dramatic aria, La Nenia, from Melistofele, Boito.

Madame Wessitsh will be one of the principal soloists

GERTRUDE ROSS SONGS CAPTIVATE AUDIENCES

Among the features at the Convention of the Music Teachers' Association of California was the singing of a number of songs by Gertrude Ross of Los Angeles by that splendid artist, Mme. Anna Ruzena Sprotte. Mrs. Ross is beyond a doubt one of the most able and most impressive of the composers of this country and Mrs. Sprotte interpreted these delightful works in a manner to bring out their innermost depths of sentiment. The audience was not niggardly in its expression of delight and the Songs of the Desert—Sunset in the Desert, Night in the Desert, Dawn in the Desert—so familiar to American audiences by reason of their inclusion on the programs of famous artists, again proved their effectiveness by the storm of applause they aroused. Both Mme. Sprotte and Mrs. Ross were the recipients of a well merited ovation.

MUSICAL COLONY IN CARMEL-BY-THE-SEA

Mr. and Mrs. Charles Mallory Dutton have taken a house in Carmel-by-the-Sea during the two summer months and are entertaining quite frequently. On July 4th they gave a dinner and musicale in honor of Israel Seligman, who on this occasion delighted the guest with a program of representative works of the pianist literature. He gave a two hours' program, consisting exclusively of Russian compositions, and he aroused his audience to great enthusiasm by reason of his superlative playing. Mr. Seligman will take advantage of Leopold Godowsky's presence in this city to take some private lessons from the master.

Signor and Madame Antonio de Grassi are also among the summer visitors at Carmel-by-the-Sea, and are enjoying a well earned recreation after one of the busiest seasons of their residence in California. They are looking forward to an even more active season this year. Other prominent San Francisco musicians who are enjoying the beauties of this charming summer resort are Mr. and Mrs. Lawrence Strauss and Theresa Ehrman.

ESTELLE HEARTT-DREYFUS HONORED

Mrs. Estelle Heartt-Dreyfus, the well known Los Angeles contralto, has been honored by being elected President of the Dominant Club of that city for the ensuing term. Mrs. Dreyfus certainly is well deserving of that honor, and will prove a most efficient executive officer. Mrs. Dreyfus is doing a great deal of singing for Red Cross benefits and she will be one of the soloists of the Convention of the Music Teachers' Association of California. On this occasion she will sing Frederick Stevenson's splendid Salutation of the Dawn which the composer wrote for the distinguished artist several years ago.

Now-a-days no program is considered complete without a melody ballad.

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GRACE FREEMAN A VISITOR HERE

Miss Grace Freeman, the brilliant violinist, who will be well remembered by any music lovers who admired her artistic faculties, is a visitor here, after a long absence in the East. Miss Freeman, in addition to numerous engagements in concert and ensemble work, has annual tours in connection with the Edison Phonograph Company. She will remain here until September, during which time she will play for the various organizations associated with the soldiers' camps and other war activities.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

METHOD OF PLAYING THE UNIT ORCHESTRA

No. 8

The most disappointing musical performance I know of is the rendition of a Victor record with the Edison attachment on any phonograph. There is only one thing which could possibly be more disappointing, and that is to hear an old school organist, using old school methods, play a Unit Orchestra.

To the average manager or musician, anything with stops and pedals, is an organ, and it is the most natural thing in the world to think so. A short acquaintance with a Unit Orchestra, however, is enough to prove the answer to the riddle, "When is an organ not an organ?" "When it is a Unit Orchestra!"

The first thing a player must do when taking up the study of the instrument is to discard as useless all that he has ever learned about organ playing. Some of it can be used later, but at the beginning the more he forgets the better it is.

He first learns that there is no more "two-foot" pedal. He immediately remembers the scathing remarks his teacher used to make about "one-legged" organist and proceeds to do with a clear conscience what in his student days he had done surreptitiously. The fact that in Unit playing the pedal notes are seldom sustained makes this practice allowable.

The right foot stays on the swell pedals constantly to produce the accents. Many passages which were formerly played on the pedals with both feet are now played on 16-foot stops drawn on the double touch.

The next radical departure he will notice is the staccato touch employed by the left hand. This is because he must strive to imitate the second violin and

viola of the orchestra. Another reason is that the particular combination of string and flute stops used for accompaniments loses effectiveness when played legato.

The combining of stops is, of course, radically different from conventional practice, as has been noted before. Orchestral effects are sought at every opportunity.

In playing staccato chords, the right hand enjoys a freedom which is only equalled when playing on the piano. The careful, smooth legato touch we spent months in acquiring is very seldom used. The nearest approach to it is in using the double-touch.

There are two principles which must be kept in mind constantly when playing the Unit. One is to scrupulously observe every phase and accent; the other is to keep the melody in one voice whenever possible. As most of the literature for the Unit is in piano or orchestral form, the latter causes considerable difficulty. It naturally follows that both hands should not play on the same manual unless the double-touch is being used.

Occasionally the player can consider the instrument as a straight organ, and play it as such. If he is careful not to use the orchestral stops the effect will be very satisfactory.

When it is once understood how great the difference is between Unit Orchestra and conventional playing, it is easy to perceive how the most talented church and concert organists fail when attempting to play the instrument without sufficient preparation.

In the next talk I will tell of my student days on the Unit.

MME. PETSCHNIKOFF AT ORPHEUM

Mme. Lili Petschnikoff, the distinguished violin virtuosa, is appearing at the Orpheum this and next week. She presents numbers of the highest class of musical literature and yet selects them with a taste and judgment that bring her daily ovations. She belongs to that class of artists who are able to "stop" the "show" as the saying is. Her virility, musicianly skill and technical brilliancy backed by a most attractive personality combine to earn her the plaudits of the great audiences. Her accompanist is Mrs. Margaret Hughes, whose delightful and unusually intelligent piano accompaniments are so well known in San Francisco that it is hardly necessary to dwell at length upon her irresistible artistry at this time. Next week Mme. Petschnikoff will be heard in an entirely new program.

A. M.

The high standard of vaudeville for which the Orpheum is famous will be more than maintained next week when a bill of extraordinary excellence, novelty and variety will be presented. Carl Joru, the distinguished tenor, late of the New York Metropolitan and London Royal Opera Companies, will sing several of the songs that have made him famous. Henri De Vries, the noted protean actor, recently put away his make-up box and became a producer of one-act plays. His most recent effort is "Camouflage." This is not a military play. In this comedy-drama, which recently proved one of the greatest sensations New York has ever known in vaudeville, it means deception and the deception is practiced by a band of counterfeits who have an ingenious way of turning their den into the home of a sweet old couple.

The Sixty-third United States Infantry Band will be heard in patriotic selections. Their engagement is limited to one week. Marie Nordstrom, who during her recent too brief engagement of one week, made one of the greatest successes in the history of the Orpheum in her delightful skit "Let's Pretend," will, in response to a numerous expressed wish, play a return engagement. Lowell B. Drew and Vesta Wallace will appear in a flirtation fazz called "At the Soda Fountain," which is a clever and witty medium for the introduction of song, dance and patter in which both artists excel.

The Equillo Brothers are equilibrists

of extraordinary skill and daring, who present a novel and thrilling act which surpasses anything of its kind previously witnessed in this brand of theatricals. Mayo and Lynn in their racy conversation, and Ruth Budd, the girl with the smile, will also contribute to this splendid bill. A new series of the Allied Nations Official War Films will be presented.

NEW MUSICAL COMEDY AT CORT

Oliver Morosco's brand new musical show, "Look Pleasant," with Walter Catlett as star of a cast of real favorites, will be disclosed at the Cort Theatre for the first time here on Monday evening, July 22d. "Lombardi, Ltd." Morosco's scintillating comedy, starring Leo Carrillo, will terminate its successful five weeks' engagement with the performance of Sunday night, July 21.

Much may be expected of "Look Pleasant," for it is announced as a companion piece to "So Long, Letty," "Canary Cottage" and "What Next," three conspicuous Morosco hits. "Look Pleasant" is the same cheery sort of entertainment, witty as to book, speedy in action, containing a score of song hits that are certain to be whistled by everyone, and boasting of an unusually pretty all-girl chorus.

The whimsical book is by Elmer Harris, the lyrics by Ballard MacDonald, who wrote "The Trail of the Lonesome Pine," and the music by Harry Piano. Walter Catlett personally superintended the production. Harry James, well known here, will conduct.

Catlett has the part of Hall Bonoiestelle, a photographer, from whose droll antics in the photograph gallery the title of the piece is derived. Supporting him are such clever people as Juliette Day, the original "baby vampire" in "Upstairs and Down," James Gleason, Marion Vantine, Frank Darien, Lela Bliss, Virginia Foltz, Jack Pollard, David Butler and others.

Miss Jessie Clyde, a pupil of Mrs. Bridge, was the vocalist for the Fine Art's Palace concert on Sunday, June 16th, singing Handel's Jubal's Lyre and a group of ballads.

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VOL. XXXIV. No. 17

SAN FRANCISCO, SATURDAY, JULY 27, 1918

Price 10 Cents

SAN FRANCISCO CHOSEN FOR 9th ANNUAL TEACHERS' CONVENTION

Detailed Report of the Eighth Annual Convention of the Music Teachers' Association of California, Including Various Programs and Work of Participating Artists—Report of Banquet and Meetings—Adoption of New Constitution, Nomination of New Officers for Ensuing Term, and Selection for Next Place of Meeting.

By GEORGE KRUGER

(President San Francisco Music Teachers' Association)

(Editorial Note—The following report of the eighth annual Convention of the Music Teachers' Association of California was written specially for the Pacific Coast Musical Review by George Kruger, president of the San Francisco Music Teachers' Association. Although the paper published the complete official programs in last week's issue, Mr. Kruger includes same in his report, as there were a number of important changes which should be known to our readers. Anyone interested in the musical profession of California should read this report. The most important news in this report is the fact that the next (ninth) annual Convention of the Music

a deep interest was evinced by those who took part in the many programs, and in the discussions and papers read before the convention members. The Committee of Arrangements—and especially Mrs. Norton Jamison, the splendid president of the Los Angeles Branch, the moving spirit of the convention—are deserving of great credit in the systematic arrangements which were made for the care and convenience of the many visitors to the Angel City.

Tuesday, July 9th, was a notable day. The convention opened with an elaborate program, which began at the Gamut Club Theatre, 1044 So. Hope street, at 10:00 a. m. Mrs. Norton Jamison, of the Los Angeles

Donald Hope and made a deep impression on the audience. This was followed by "Art Songs of Old Japan," with the composer, Gertrude Ross, at the piano, and sung by Florine Wenzel of Sacramento in an artistic manner. Homer Gruun played his own "Zuni Suite" for piano. An organ recital by Gerard Taillandier, the well known organist of Oakland; W. F. Skeele and Clarence Alberts Tufts and Mrs. Virgil Moore Mattoon was greatly enjoyed by an appreciative audience.

In the evening a reception and program of immense proportions was given by some of the greatest artists of the world in compliment to the California teachers. The world renowned artists, Leopold Godowsky, played two



DELEGATES TO EIGHTH ANNUAL CONVENTION OF THE MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA AT LOS ANGELES, JULY 9 TO JULY 12, 1918

Front row standing from left to right: James W. Pierce, Secretary Los Angeles Branch M. T. A.; Miss Grace Cox, State Secretary M. T. A.; C. E. Pemberton, Auditor Los Angeles Branch, M. T. A.; George Kruger, President San Francisco Music Teachers' Association; Giuseppe Jollain, violin soloist from San Francisco; Albert P. Conant, of San Diego, President of the M. T. A.; W. F. Skeele, Vice-President Los Angeles Music Teachers' Association; Mrs. Norton Jamison, President Los Angeles M. T. A.; Mme. Loisa Patterson Wessitsh, soprano soloist from San Francisco; Mme. Rose Relda Cailleau, soprano soloist from San Francisco; Miss Ethel Widener, of San Diego; Mrs. W. H. Porterfield, of San Diego; Sir Henry Heyman, Delegate at Large of the San Francisco Music Teachers' Association.

teachers' Association of California will take place in San Francisco. It is therefore absolutely necessary to begin as soon as possible to launch a propaganda that will make this convention the biggest and greatest ever held in the history of the association. The Pacific Coast Musical Review will do its share toward this end, if it is only to show the extent of the paper's influence in this state.—A. M.)

The Eighth Annual Convention of the Music Teachers' Association of California was held in Los Angeles from July 9th-12th. Keen interest in the subject and the appreciation shown of its benefit to the residents of the various communities represented resulted in a generous response to the call of music lovers by a large attendance of delegates from all parts of California, and

Branch, extended a hearty welcome and declared in no uncertain terms for the development of the national spirit not only in warfare, but in the peaceful realm of music as well. She emphasized: "Only the most loyal and inspiring American music should be taught the boys and girls of the State's educational institutions." Mr. Albert F. Conant, the State president, responded in a fitting manner. Mrs. Sofia Newland Neustadt of Oakland read a splendid paper on "Shall California be the Mecca of the Future Music Student?" She treated her subject thoroughly and pointed to the climatic possibilities as to inspiration, concentration and technical proficiency. A musical program was given presenting original compositions by Los Angeles composers. Fannie Dillon's two descriptive pieces from op. 20 and two preludes from op. 8, were beautifully played by May Mc-

Chopin numbers, Andante Spianato, Polonaise, op. 22, and the C sharp minor waltz in his inimitable way and received a tremendous ovation. The Zoellner Quartet played two movements of the Jules Monquet Quartet, the Oriental from Glazounow Suite, op. 35, and Leone Sinigaglia's Rain Song with an exquisite ensemble. Gregor Cherniavsky played compositions by Tschai-kowsky and Hubay in a most artistic manner and won tremendous applause. Mme. Wessitsh of San Francisco delighted the audience with a group of songs by Italian composers, with Margaret Hughes at the piano. Arthur Farwell concluded the program with an address on Community Music.

Wednesday's program included discussions and papers of various topics by Miss C. Adelaide Trowbridge,

(Continued on page 6, column 1)

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HERBERT I. BENNETT Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 3454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

VOL. XXIV. SATURDAY, JULY 27, 1918 No. 17

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

CHAMBER MUSIC SOCIETY TO PLAY NEW WORKS

The Chamber Music Society of San Francisco will play many new works during the ensuing season, quite a number of which will be American compositions, or at least works by American composers. A Nocturne for String Quartet by Fred. Jacobi will form one of the features. This is a work of considerable interest and is based upon moods engendered by the present world conflict. It is one of the fine inspirations for which the great struggle is responsible.

There will also be a new Suite for String Quartet and Suite by Bourgault-Ducoudray, a harmonization of Welsh melodies. This is a fascinating, sparkling set of short pieces grouped as a Suite. Another work well worthy of attention will be a new String Quartet by Villand, as fine in its way as some of the Debussy or Ravel Quartets. Another American composer to be represented on the programs of the Chamber Music Society of San Francisco will be Mrs. Beach, whose charming piano quintet will be among the features. This work created a profound sensation when given some three years ago with the composer at the piano.

CARLOS TROYER'S NEW ZUNI SONG

The Theodore Presser Company of Philadelphia has just published a new Zuni song from the pen of Professor Carlos Troyer, which forms a most valuable addition to Indian lore. This new song is entitled "Midnight Visit to the Sacred Shrines," and is a Zuni ritual, a monody for two flute-trumpets of high and low pitch (clarinet and oboe). A traditional chant of melodic beauty, and parting song on leaving the shrines, was faithfully recorded and transcribed by Mr. Troyer at the direction of one of the most prominent flute-priests of high degree named Ta-Wia, who was one of Mr. Troyer's friends. The song is valuable on account of its accuracy and the striking character of its quaint originality. It will no doubt enjoy great vogue. Mrs. H. H. A. Beach, the distinguished American composer, wrote to Professor Troyer about this song as follows:

Hillsborough (N. H.), June 19, 1918.
My dear Professor Troyer:

I am just leaving for a brief vacation at my old Cape Cod home, but want to thank you promptly for your latest Zuni song. It seems very impressive and must be a thrilling when heard under the wonderful circumstances of its original usage. I am more and more thankful that you have been spared to give us the benefit of your erudition as well as musical genius in the preservation of these gems of folk songs. With our united cordial regards,

Sincerely yours,
AMY A. BEACH.

UNIVERSITY EXTENSION DIVISION

The University of California Extension takes great pleasure in announcing that Mme. Jomelli will give vocal instruction under its auspices all through the fall term. One class has already been organized to meet on Tuesday mornings at 10 o'clock in Room 328 Lick Building, 62 Post street, San Francisco. Another class will be organized on Monday morning, July 15, at 10 o'clock, in the Hotel Claremont, Oakland. More definite information concerning these classes may be obtained in Room 330 Lick Building, 62 Post street, San Francisco, or at the Berkeley office, 301 California Hall, University of California. Mme. Jomelli will be glad to start new classes as soon as a sufficient number of persons have enrolled for this work. She is planning to organize a class to meet on Thursday evenings at 10:30.

RED CROSS CONCERT IN CARMEL-BY-THE-SEA

Quite an elaborate concert for the benefit of the Red Cross was given at the Forest Theatre in Carmel-by-the-Sea on Sunday, July 7th. The excellent program was interpreted by the Mare Island Naval Training Station Orchestra, under the able direction of Frederick Presser Search, who is so universally well known as one of our cellists of distinction. The orchestra was permitted



SPENDING A SUNDAY IN BEAUTIFUL BELVEDERE

Upper left hand, standing left to right: Miss Gaetane Britt and Mrs. Alfred Hertz; Sitting, left to right: Mrs. Horace Britt and Mrs. Louis Persinger; Below, left to right: Miss Rena McDonald, Selby C. Oppenheimer, Mrs. Oppenheimer, Stanislas Bem and Mrs. Bem; Below this, left to right: Louis Persinger, Alfred Hertz, Horace Britt (sitting); Mrs. Hertz seen watching the operator over shoulder of Mr. Hertz; Upper right: Alfred Hertz leaning against his cane to keep up his standing in the community; Lower right: Mr. and Mrs. Stanislas Bem—con amore.

LAWRENCE STRAUSS BACK FROM VACATION

Lawrence Strauss, after an absence of several weeks in Carmel-by-the-Sea, has re-opened his classes in Berkeley and San Francisco. Mr. Strauss is looking forward with considerable pleasure to the forthcoming season which, according to the present outlook, seems to promise even greater things than the past one. Both as to concert engagements and pupils classes Mr. Strauss has every reason to feel greatly encouraged.

SAMUEL SAVANNAH ENJOYING HIS VACATION

Mr. and Mrs. Samuel Savannah have been enjoying their vacation by making automobile trips through the most delightful sections of California. Last week they returned from quite an extensive trip, which they greatly enjoyed. Both Mr. as well as Mrs. Savannah are surely entitled to have an extensive vacation, for both are exceedingly active during the season. Mr. Savannah has already resumed his classes and, inasmuch as he is a member of the faculty of the Jenkins School of Music in Oakland, he will begin work there about August 1st. Mr. and Mrs. Savannah will be heard in concert during the next season.

MRS. C. F. FLETTER SINGS IN SAN DIEGO

Mrs. Charles Franklin Fletter, prominent among San Francisco's efficient vocalists, sang at Dr. H. J. Stewart's organ recital in San Diego Sunday afternoon, July 7th. The San Diego Union in announcing this event says: "Mrs. Fletter has long occupied a prominent position among San Francisco's singers, having divided her activities between concert and church work. Her voice is a beautiful contralto of rich, velvety quality, and she excels in both lyric and dramatic selections. Her solos at the organ on Sunday will be Sullivan's The Lost Chord, When Gazing in Thine Eyes So Dear by Charles Fonteyn Manney, and Sweet Peggy O'Neil by Uda Waldrop."

Dr. H. J. Stewart accompanied all the solos on the outdoor organ and Mrs. Fletter scored a genuine artistic triumph.

A DELIGHTFUL FEIST PUBLICATION

By reason of the demand for vocalists at the soldiers' camps or at the various Defenders' Clubs, and in behalf of worthy causes associated with the war, there naturally is also a demand for a certain kind of song literature suitable to the various purposes for which a vocalist's services are demanded. It is frequently difficult for artists to find just exactly what they want. Many of the new songs are not suitable. They are either too cheap or too impressionistic. Many singers are looking for songs of high class material and yet of sufficient melodic charm to please the hearers of less severe musical demands. The Pacific Coast Musical Review can conscientiously recommend The Radiance in Your Eyes, one of the most successful of the Leo Feist publications, as a song exactly within the prescribed horizon for purposes of both popular and musicianly appeal. It is charged with fine sentiment in so far as it applies to the words, and its music is within easy reach of any voice and possessed of a pleasing flow of melody. It is to be had at all leading music stores.

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CLARENCE EDDY'S EXEMPLARY PROGRAMS

The following exemplary programs were interpreted by Clarence Eddy at the Memorial Church of Stanford University during the week just passed. The third of the programs, that of July 28th, will be presented to-morrow (Sunday) afternoon:

Thursday afternoon, July 23, at 4:15 o'clock: Prelude and Fugue on B.A.C.H. (Franz Liszt); (a) From the South (new), (James R. Gillette), (b) Concert Caprice (new), (George E. Turner), both dedicated to Clarence Eddy; Suite—Tragedy of a Tin Soldier (G. B. Nevin); The Swan (Charles A. Stebbins), Caprice (William Wolstenholme); Allegro con fuoco (Aug. de Boeck).

Thursday afternoon, July 25th, at 4:15 o'clock—Concert Prelude on a Choral (William Faulkes); From the Land of the Sky Blue Waters (Charles W. Cadman), arranged by Clarence Eddy; Sunset and Evening Bells (G. H. Federlein); Concert Overture in C minor (Alfred Hollins), dedicated to Clarence Eddy; Peer Gynt Suite No. 1 (Edvard Grieg), arranged by Edwin H. Lemare; Pilgrim's Chorus (Tannhauser), (Richard Wagner), arranged by Clarence Eddy.

Sunday afternoon, July 28th, at 4:15 o'clock—Prelude to Lohengrin (Richard Wagner), arranged by Clarence Eddy; Mountain Idyl (Oscar E. Schminke), Concert Prelude in D minor (A. Walter Kramer), dedicated to Clarence Eddy; Pastorale (Clarence Lucas), dedicated to Clarence Eddy; Concert Overture in E flat (William Faulkes).

PACIFIC GIRLS TRIO PLAYS FOR SOLDIERS

The Pacific Girls Trio, consisting of Amy Ahrens, violin; Ethel Johnson, soprano, and Violet Oatman, piano, have been playing with great success for the Y. M. C. A. War Council at the various soldiers' camps and hospitals in this territory. During the last two months or more they have appeared three or four times a week and have confined their programs to the highest form of composition. They have met with exceptional success, the soldier audiences giving vent to their enthusiasm in no unmistakable terms. It is evident to this trio that the boys in khaki appreciate the best. They have already played at Camp Fremont, Mare Island, Goat Island and at the Base Hospital at Camp Fremont, and will go to Monterey within the next week or so.

CLARENCE EDDY PLAYS FOR BIG WEDDING

Clarence Eddy, the great American organ virtuoso, who is now giving a series of thirty-four programs at Memorial Chapel of the Stanford University in Palo Alto, played for the wedding of Mrs. Henry Strong Denison to Captain W. Paxton Cary of Camp Fremont on Wednesday morning, July 10th. The program was restricted to the music of the allies and was heartily enjoyed.

MRS. DAVID J. GAIRAUD'S JUNE MUSICALE

Mrs. David J. Gairaud gave an enjoyable June musicale at the Woman's Club House in San Jose on Saturday evening, June 29th, when the following exhaustive and varied program was presented before a large audience that expressed its approval by numerous manifestations of spontaneous enthusiasm:

Star Spangled Banner (Key), Spanish Waltz (Wilson), Treble Clef Quartet of 1918; Miss Gertrude Shannon, first soprano, Miss Bertie Schlueter, second soprano; Miss Maxine Cox, first alto, Mrs. M. Sophie Ryan, second alto; (a) The Night With Stilly Silence (Robertson), (b) One Fleeting Hour (Lee), Mrs. Emma Malu; (a) In an Old Fashioned Town (Squire), (b) The Prodigal Son (Horspool), Miss Muriel Price; (a) Hasta La

Manana (from "Songs of the Pyrenees"), (b) My Dear Soul (Wessex Love Song), (Sanderson), Miss Maxine Cox; (a) Delizia (Beethoven), (b) My Sweet Repose (Schubert), Miss Bertie Schlueter; (a) Love's Light Word (Breil), (b) The Woodpecker (Nevin), Miss Jessie Davis; (a) Knitting (Risher), (b) Don't You Mind the Sorrows (Cowles), (c) Roses of Picardy (Wood), Miss Cecilia Jones; (a) Irish Folk Song (Foote), (b) Sans Toi (d'Hardelot), Miss Mary Ryan; (a) Melisande in the Wood (Goetz), (b) The Soul of You (Bond), Miss Adelle Lewis; (a) When the Dew is Falling (Schneider), (b) Bird Raptures (Schneider), Miss Jessie Garlepp; Serenade (Neidlinger), Treble Clef Quartet; (a) Where Violets Grow (Forester), (b) Where My Caravan Has Rested (Lohr), (c) A Song of Steel (Spross), L. Louis Gairaud; (a) Until (Sanderson), (b) Rain (Negro Folk Song), (c) The Miller's Daughter (Buzzi-Pecia), Miss Bertha Larson; (a) Phillis Is My Only Joy (Hobbs), (b) A Twilight Song (Clarence Eddy), (c) Come Into the Garden (Cavatina), (Balfé), Miss Ruth Ulrich; (a) A Little Bit o' Honey (Bond), (b) Goodbye (Tosti), Mrs. M. Sophie Ryan; (a) I Love the Moon (Rubens), (b) Once on a Day (De Koven), (c) Should He Upbraid (Sir Henry Bishop), Miss Gladys Bury; (a) Little Mother of Mine (Burleigh), (b) An Evening Love Song (Chipman), Miss Gertrude Shannon; (a) The Cuckoo Clock (Grant Schafer), (b) The Nevada Star (Guerza), Miss Grace Pearl; For One Sweet Day (from "What Next"), Treble Clef Quartet.

PERCY A. R. DOW'S ACTIVE SEASON

Thirty-one different pupils of Percy A. R. Dow, the voice teacher, have appeared this season in the fifteen public musical functions which have been given under Mr. Dow's direction, supplementary to the regular work

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During Mr. Godowsky's visit he will accept, in addition to members of "Master" Classes, a few private pupils. Rates, etc., on application. All sessions will be given in Studio, Kohler & Chase Building

of the studio. These events have been in two forms, "Hours of Song" (recitals), and public concerts by the Cecilia Choral Club, a concert chorus aggregating in the two sections, Oakland and Stockton, eighty women's voices.

The Hours of Song comprise eight full recital programs rendered by from two to five singers in each event; each singer giving six to ten songs. There were used in the eight programs 118 different songs and arias, and 12 duos, composed by 68 composers. Of these 20 were American (8 women); 16 Italian; 10 French; 8 British, and the remainder of various nationalities. Sixteen operas were represented, and five languages. When it is understood that this material was selected from, and formed but a small part of the regular repertory of the studio, it will be seen that the scope of the vocal and musical training in Mr. Dow's studios is exceedingly comprehensive.

The concerts by the Cecilia Choral Club comprised seven programs (one to the Presidio soldiers), in each of which the artist pupils were heard in special or incidental solo numbers. Thirty pupils occupied successfully paid solo choir positions this season. Notwithstanding this large share in the musical activities of the coast cities, the quality of the work done by Mr. Dow's pupils has received high commendation by discerning musicians.

RENA McDONALD SPENDING VACATION HERE

Miss Rena McDonald, L. E. Behymer's bright and unusually efficient secretary, spent her vacation in San Francisco and vicinity, and had a fine time, being entertained by friends. Miss McDonald is one of the brightest young women we have ever come across in managerial offices, and she possesses that rare knack of keeping cool when everyone around her is excited.

GODOWSKY ARRIVES FOR MASTER SCHOOL

Leopold Godowsky, the famous Polish pianist, arrived in San Francisco last Sunday morning from the triumphant consummation of his master school in Los Angeles, and at once proceeded to his lovely quarters at Belvedere. Refreshed by rest and the hospitable entertainment of Alfred Hertz and other friends on Sunday, he plunged at once into the San Francisco school affairs promptly at nine o'clock on Monday morning, finding a class filled to its limit and ready for business after its preliminary organization by Manager Oppenheimer. The class is now in smooth working order and never in the memory of music teaching have so enthusiastic a group of scholars been gathered together. The teaching of Godowsky is even more wonderful than promised, and each and every member of the class is loud in appreciation of the extraordinary work being accomplished. On his side Godowsky is full of praise for the high standard of musical education he has found here which speaks well for the preliminary training by our local teachers. The Godowsky classes are held every Monday, Wednesday and Friday morning in the master's studio in the Kohler & Chase building, and Manager Oppenheimer is on hand at nine o'clock on these mornings prepared to answer all questions put to him and to relieve the master of all business details arising in the school.

CHARLES H. NEWMAN MARRIES MISS CROWLEY

Charles Henry Newman, treasurer of the Cor. Theatre, and one of the most popular "inmates" of San Francisco's theatrical box offices, married Miss A. V. Crowley on Monday, July 15th, thereby surprising his host of friends. The newly married couple made a trip to Del Monte, and upon their return were the recipients of hearty congratulations and best wishes. Mr. Newman's hand is quite overworked with the innumerable handshakes he receives through his box office window

H. B. PASMORE BACK FROM SANTA BARBARA

H. B. Pasmore has returned from Santa Barbara where he has spent his third summer vacation teaching a select class of pupils. Several of these came from Los Angeles, Riverside, San Diego, Claremont, etc., for the special purpose of studying a method that has developed so many beautiful voices. Mr. Pasmore found Santa Barbara unusually quiet, the beach being almost deserted, the Civic Center "sings" discontinued in favor of war drives of various sorts. In fact the only interest is war, and aside from the regular music by the Clerbois Trio, the personnel of which is Mr. and Mrs. Clerbois and Mrs. Sharp, cellist, the only musical affair was an impromptu musicale given by Miss Harriet Pasmore Mrs. Chas. S. Tomlinson and Mr. Pasmore in their studio on the 17th. This was attended by about half a hundred elite, among whom were many of the Montecito millionaire notables, and Miss Harriet Pasmore was proclaimed by all a splendid singer with a wonderful beautiful voice and impressive style and it was freely predicted that she will become known as a great singer. Mr. Pasmore has resumed teaching and reports many new pupils with fine voices and talent. He looks forward to an unusually busy season.

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MISS NOBLE'S PUPILS GIVE THREE PROGRAMS

During the first part of June the pupils of Miss Joy Noble gave three excellent programs. Miss Noble is possibly the most successful teacher in San Francisco the famous Perfield Teaching System, and her classes show such efficient training and thorough knowledge of the subject that there is no question as to the educational value of the system employed by her. The following three programs given as stated below are sufficient proof for this contention:

First Program, Saturday afternoon, June 1, at 2:15 clock—The Old Clock (Harris), Adalbert Benfield; Old Song (Chambers), Robert Goldsberry; The Miller and the Mill (Chambers), Palmer Goldsberry; Class subjects—(a) Notation, Grouping of notes; written and played, (b) Rhythmic Dictation, Note values, Class D; March of the Wee Folk (Gaynor), Helen Clay; Grandmother (Swift), Miriam Meyerstein; Class Subjects—(a) Scansion, (b) Pulse, (c) Improvisation, (d) Rhythmic structure, (e) Earfeeling, Class C; (a) The Scissors under (Martin), (b) The Banjo (Chambers), (c) Catch Me (Martin), Earl Pierce; Annette (Swift), Helen Jones; Song—See Saw (Gaynor), Helen Jones and Earl Pierce; (a) Wild Flower Waltz (Kern), (b) Album Leaf (Kern), Eleanor Bauer; The Dancers, Op. 6, No. 2 (Leont), Abbie Harmon; Original Compositions—(a) Musical Tournament, composed and played by Betty White; (b) Woodpecker, melody composed by Maxine Hughes, harmonized by Class A of 1917, played by Bernice Miller; (a) Love Song (Cadman), (b) Birds of Passage (Poldini), Sarah Barnum.

Second Program, Saturday evening, June 1, at 8:00 clock—(a) Arabesque (Karganoff), (b) In the Gypsy Camp (Poldini), Rae Stevens; (a) In the Orchard (Liebig), (b) The Jovial Gypsy (Dutton), Zelma Bent; Anson, (b) Pulse, (c) Improvisation, (d) Rhythmic structure, Rae Stevens and Earl Pierce; In Pursuit of Margaret Bentley; Class Subjects—Seven ale forms, written and played, Class B; (a) In the Glands (Cooper), (b) The Mill (Craig), Helen Manning; Hide and Seek (Schytte), Betty White; Original compositions—(a) Waltz Op. 1, No. 1, played by Margaret Bentley, (b) Hungarian Love Song, played by Helen Manning, composed by Class B; (c) The Woodpecker, harmonized by Class A of 1917, melody by Maxine Hughes, played by Bernice Miller, (b) Arabian Nute Song, (c) Spring Song, (f) Egyptian Waltz, composed and played by Robert Hume; (g) Musical Tournament—Gathering of the Knights, March of King and Queen, Dance Graziosa, The Juggler, The Jester's Story, The Pipers, The Combat, Running Race, Finale, composed and played by Betty White; Waltz, Op. 34, No. 2 (Chopin), Sarah Barnum.

Third Program, Saturday afternoon, June 8, at 2:15 clock—(a) See Saw (Martin), (b) Catch Me (Martin), (c) Brownie's Dance (Martin), Adalbert Benfield (six years old); Original Compositions—(a) Spring Song,

(b) Boy Scouts' March, (c) Autumn Zephyrs, composed and played by Robert Hume; (a) Minuet in E flat major (Beethoven), (b) The Brooklet (Heller), Sarah Barnum; Class Subjects—(a) Notation, (b) Earfeeling, (c) Rhythmic Drills, (d) Harmony, (e) Improvisation, written and played by Adalbert Benfield; Original Compositions—(a) Hungarian Folk Song, (b) Musical Tournament, composed and played by Betty White; The Clock (Harris), Adalbert Benfield, (a) In the Hammock (Ferber), (b) Dance on the Lawn (Kern), Robert Hume; Original Composition—The Brooklet, composed and played by Adalbert Benfield; (a) Shepherd's Song (Friml), (b) Bear's Dance (Schytte), (c) Hide and Seek (Schytte), Betty White; (a) Songs—The Peacock (Spaulding), (b) Silvery Moon (Gaynor), (c) The Great Hall Clock (Gaynor), Adalbert Benfield; Love Song (Cadman), Birds of Passage (Poldini), Sarah Barnum.

THEODORE SALMON RETURNS TO CALIFORNIA

Theodore Salmon, who will be pleasantly remembered as one of the ablest pianists and most efficient teachers who ever settled in San Francisco, has returned from his sojourn in Colorado Springs, and is spending the summer in Modesto. He will remain there for another two or three weeks, when he will come to San Francisco to reside. He will open a studio here and several of his former pupils have already expressed their delight in seeing him again among them. Mr. Salmon is not only an able musician and teacher, but personally he possesses those qualities that make him many friends.

AMUSING MUSICAL COMEDY AT THE CORT

Walter Catlett Has Ample Opportunity to Display His Fine Sense of Humor and Also His Terpsichorean Art

BY ALFRED METZGER

A comedy with music is the correct description of the breezy entertainment now in progress on the boards of the Cort Theatre. The music, while distinctly on the popular order, is decidedly spirited and charged with lulling melodies of a pleasant rhythmic undulation. Harry James, the musical director, is singularly well equipped to give this sort of light musical setting an adequate interpretation which brings out the pleasing accents of the selections.

The title of the play is "Look Pleasant," and it belongs to that category of entertainments which are presented for the purpose of amusing without taxing the mental machinery. Throughout the performance you may become amused without seeking too industriously for the reason. And yet there exists a certain element of graceful ease and natural unwinding of the action which must be regarded as quite a bit of clever theatrical endeavor.

The central figure around which the entire action revolves is Hall Bonnistelle, a theatrical photographer, impersonated with fine histrionic effort by Walter Catlett. Mr. Catlett has here ample opportunity to display

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various degrees of refined comedy, interspersed occasionally with decidedly graceful terpsichorean interludes that stamp him as a comedian of the most effective type. Mr. Catlett has always been quite a favorite with San Francisco audiences, and in this instance he will surely add to the many laurels he has gathered in this community.

Mr. Catlett is surrounded by quite an array of talent. The chorus of youthful and pretty maidens, with fresh voices and nimble toes, is not the least of the features of this production. Then there is attractive Juliette Day as Flodie Fisher, virile Virginia Foltz as the Suffragette, and charming Marion Vantine as Rena Ritchie. David Butler as the policeman looks as handsome as ever, while James Gleason as the young attorney, with a fondness for spirited discussions, is decidedly well cast. Jack Pollard as Jimmy has ample scope for the expression of his spontaneous comedy. The balance of the company, together with the orchestra, round out a most delightful performance.

"ORPHEUS" AT GREEK THEATRE TONIGHT

Everything points to a gala occasion at the Greek Theatre this (Saturday) evening, when an enormous crowd will gather to witness the spectacular production of Christopher Gluck's old opera "Orpheus," which is to be presented here for the first time. It will be one of the most pretentious productions of the beautiful opera given in the United States, and Paul Steindorff, who is the director-general of the event, has spared nothing to make the affair memorable. Ruth St. Denis has been specially engaged to render the solo dances in the opera.

The singing parts will be in most capable hands, the "Orpheus" being Lydia Sturtevant, Loisa Patterson Wessitsh will sing the lovely role of Eurydice, and Anna Young will interpret the pretty part of Cupid. Two complete orchestras, one in the pit and one on the stage, a chorus of seventy-five, trained under Steindorff's personal direction, and sundry other participants will make up the grand ensemble. Giulio Minetti, the popular violin soloist, has been engaged to act as concert master, and Emilio Puyans, famous flutist, in addition to playing first flute in the orchestra, will accompany the classic dances for Miss St. Denis.

Garnett Holme, stage manager, has devised a number of original and novel scene and light effects, and the accuracy of every feature is vouched for by Prof. Jas. T. Allen, dean of Greek at the University. Tickets are selling fast at Sherman, Clay & Co. in San Francisco and Oakland, and at the usual university ticket offices in Berkeley and on the campus, or can be had at the doors on Saturday night.

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H. E. Krehbiel, in N. Y. Tribune.

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(Continued from page 1, column 3)

Mrs. Zay Rector Bevitt of San Diego, Miss Lida Thompson, Miss Julia Crane, Calvin B. Cady and Mrs. L. V. Sweesy of Oakland. Mrs. W. H. Porterfield of San Diego, soprano; Miss Lena Frazee of Sacramento, contralto, and Jay Plowe gave an interesting program of Russian, French, Norwegian and American composers. Charles Wakefield Cadman illustrated his opera "Shanewis" at the piano, while Ethel Graham Lynde gave a running commentary of the scenes and themes of the music. This opera was produced last winter by the Metropolitan Opera Company of New York and scored such a success that its repetition for the coming season is already assured.

At 6 o'clock the Gamut Club entertained at dinner and extended its generous hospitality to the artists of the California Music Teachers' Association. Over two hundred and fifty men and women of distinction in their professions, speakers, lecturers, instrumentalists, composers, were gathered here; in fact, the cream of every branch of the art, enjoyed the good fellowship of this great club. President Behymer of the club, in a very witty address, introduced several of the officers, some of whom responded with brief talks upon various topics near to the American heart. In his introductory talk, which was interspersed with natural humor, President Behymer spoke most appropriately and in very laudatory terms of the high esteem and musical prestige which Sir Henry Heyman enjoys. Among those who made brief remarks during the course of the banquet were Mrs. Norton Jamison, president of the Los Angeles Branch; Mr. Albert Conant, the State president; Wm. Chamberlain, president Alameda county; Miss Florine Wenzel, president of the Sacramento Branch and George Kruger, president of the San Francisco Branch.

After the banquet a musical program was given, in which the following artists participated: Mme. Anna Ruzena Sproutte, contralto, with Mrs. Ross at the piano, gave a group of "Songs of the Desert," by Gertrude Ross; Mr. Cain, baritone of New York, rendered Massenet's song, "O Promise of a Love Divine," Mrs. H. Robinson, accompanist; Madame Wessitsh delightfully rendered a group of Russian and Italian songs, Margaret Hughes, accompanist; Olga Steeb played in a fluent style MacDowell, Debussy and Liszt compositions; Giuseppe Jollain, from San Francisco, played with George Kruger a sonata in E minor by Veracini. Mr. Jollain was one of the dominant artists of the evening. His playing is soulful and his exquisite tone and marvelous technique pronounce him an artist of remarkable ability.

Thursday morning's program called for a Round Table discussion of harmony, followed by a musicale by Mme. Rose Relda Calleau and Miss Nell Cave of San Diego. It was unfortunate that Mme. Calleau of San Francisco, the star of the convention, was placed on a morning program. Her rendition of French songs is perfection itself; her temperamental phrasing gives the

music its life and animation so necessary in rendering the songs of the French school. Miss Cave contributed to the program two groups of piano numbers in a very musicianly manner. By request Mr. Giuseppe Jollain also was persuaded to interpolate an addition to the program, Chanson Berceuse by D'Ambrosio.

The afternoon consisted of Round Table discussion. Mrs. L. L. Rowan, chairman. Leroy M. Allen, song director from Camp Kearney, spoke in place of L. E. Behymer, who was detained by illness and had to obey the orders of the doctor. Mr. Allen read several letters from generals in the U. S. A. pointing out that songs affect the spirit and the working efficiency of soldiers. "A singing army is a fighting army." A Victory musical program was charmingly rendered by Miss Frieda Peicke, Alfred A. Butler, J. B. Poulin and Estelle H. Dreyfus, Grace Andrews and Axel Simonsen assisting. Mr. Butler's sonata, which was inspired by a recent

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visit to France by the composer, had on this occasion its first public hearing.

The evening musical was most attractive, being selections from compositions of Los Angeles composers. The works of Henry Schoenfeld, winner of the Marteau prize for best sonata for piano and violin by American writers, and Harold Webster's quintet for piano and strings, were presented to the public, the latter one for the first time. Both numbers were splendidly interpreted, the sonata by May MacDonald Hope and Josef Rosenfeld, and the quintet by Herman Seidl, O. H. Dietz, Harold Webster, Axel Simonsen and Homer Grunn, gave wonderful credit to the Los Angeles

writers. Wm. Chamberlain sang Handel's Hear Me, Ye Winds and Waves and two Hungarian folk songs of Kurbay with a great deal of feeling.

Friday was devoted to business meetings of the association. The new by-laws of the constitution were adopted officially by the State board, the wording being: "In view of the fact that the original vote and the ratifying vote were almost unanimous in favor of the adoption of the new constitution, the State board declares it officially adopted." The nomination of the following new State officers were endorsed by the convention, but it is the right of the members of the association to put up an independent ticket—this must be done before October—if they are not pleased with the convention's ticket, as follows: President, Mrs. Sofia Newland Neustadt of Oakland; vice-president, W. F. Skeele of Los Angeles; treasurer, Samuel Savannah of San Francisco; directors: Albert F. Conant of San Diego, Edward Pearce of Sacramento, Mme. Emilia Tojetti of San Francisco, George MacManus of San Francisco. It was decided that the convention will be held in San Francisco, and we assure all who favor us with their presence: hearty welcome to the city of the Golden Gate.

Three thousand people gathered at the Exposition Park in the evening to bid the visiting music teachers farewell and to see a twilight pageant representing the history of music, presented by the children of the various Los Angeles schools under the direction of Mrs. Emma M. Bartlett. Community singing by 3,000 voices ended a wonderful display of musical patriotism.

MME. CAILLEAU VOCAL STAR AT CONVENTION

Mme. Rose Relda Calleau, the distinguished soprano and vocal teacher of this city, has returned from Los Angeles, where she was one of the soloists at the Eighth Annual Convention of the Music Teachers' Association of California, and according to Sir Henry Heyman's letter to us she was "facile princeps the star among the vocal soloists." She made an excellent impression among the vocal teachers in the Southland, several of these giving her the addresses of former students whom they wish to study with her, and some expressing their desire to have their students come here to study with her. Mme. Calleau created somewhat of a sensation, and after her singing was the recipient of hearty congratulations from many of Los Angeles' most distinguished professional musicians.

Immediately after her return on Thursday, July 18th Mme. Calleau sang at the residence of Mrs. Louis Sloos in San Rafael, where she was presented with a beautiful pin representing the French and American flags. Miss Mabel Hughes was her accompanist and she received an ovation for her excellent artistry.

On Saturday, July 19th, Mme. Calleau sang at the Canteen on Lombard street, under the auspices of the Defenders' Club, with Miss Janet Brandenstein as the accompanist. Here, too, she was the recipient of hearty demonstrations of enjoyment on the part of her soldie audience.



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Sextette, Op. 65 (Saint-Saens), Ariette; Les Vieux Vieux (Romeo et Juliette), Jonnod, Catherine H. Shank; Wedding Cake, Op. 76 (Saint-Saens); (a) You Are Here Evening Cloud (Lucille Crews), (b) Done with Mother (Coleridge-Taylor), (c) Wouldn't You (from collection of children's songs), (Edwin H. Clark), Catherine H. Shank; Quintette, Op. 1 (Ernest Von Dohnanyi), Saint-Saens quintette.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

STUDENT DAYS ON THE UNIT ORCHESTRA

No. 9

About four and a half years ago I had my first view of a Hope-Jones Unit Orchestra. It was in the old sales-room of the Wurlitzer Company, on West 52nd street, New York. The console sat in the window for exhibition purposes.

Having played a church organ in a theatre for some time I was very much interested in this new development. It looked harmless, but I was assured by the salesman and the instructor that it was very difficult to play.

It seemed that the average of players who made good was about one in ten, but highly remunerative salaries awaited successful aspirants. I heard the instrument demonstrated and straightway informed them that a couple of hours' practice would suffice for me to master it.

The next day I had an opportunity to make good my boast. I set up a combination which I thought would be effective and started to play. In less time than it takes to tell my confidence had completely vanished, and my visions of a high-salaried position was fading in the distance. It was like a nightmare. Everything I did was wrong; nothing sounded right. I finally hit upon something which gave my instructor hope that I might make good some time, and was told to come again.

The chagrin I felt after my first attempt was soon replaced by a grim determination to learn to play the Unit no matter what the cost, and I started to work in earnest. Conditions could hardly be called ideal for practice. The store was small and crowded with instruments of all kinds, automatics being mixed in with church organs, pianos and small

theatre instruments. I had to get to the store at 8 a. m., but even at that hour I was constantly interrupted. Every time the telephone rang I had to observe a "grand pause," whether it was written in the music or not. Every time an automatic instrument was being demonstrated, tested, or repaired I was compelled to stop, as the clashing of sounds in that small room was terrible.

After having obtained about an hour's good practice in two weeks' time I was told that the instrument had been sold and would presently be removed from the store to the theatre. I was also informed that I had been selected as the organist.

The problem of practice now assumed terrifying proportions. The Cort Theatre had a nice instrument and I stole in two mornings and practiced a little, but nowhere near enough to fit me for the position I was to assume. I still retained my position playing the church organ and by imagining that it was a Unit I could make some progress.

Under the circumstances it was little wonder that I dreaded the opening of my first position on a Unit. In the show business a person is judged entirely by his first performance, and I knew that my new manager would give scant consideration to my plea of lack of opportunity to practice. The Wurlitzer Company assured me that I would at least have a chance to get in a little practice prior to my opening, but as is so often the case, the workmen were still busy when the people started down the aisles for the opening matinee.

In my next talk I will tell of my first public performance on a Unit.

ORPHEUM

The Orpheum announcements for next week are of extraordinary interest. Derwent Hall Caine, named by the London Post as England's greatest romantic actor, and only son of the famous Manx author, Sir Hall Caine, will make his first appearance in this city and will present his father's maiden one-act effort, "The Iron Hand." It is a stirring playlet founded on the Kaiser's speech at Potsdam—that infamous speech the cold brutality of which probably has never been equalled in the history of the world—that horrible speech in which the Kaiser said to his new recruits, among other things, "Children of my guard, you are now my soldiers—mine body and soul! You have sworn to obey all my commands. From this day on you must know but one enemy and that enemy is my enemy. And if I command you some day to fire upon your own relatives—your fathers and mothers, sisters and brothers, perhaps—remember your oath and obey!" Sir Hall Caine with that subtle master touch and plastic vocabulary that have distinguished his works in the past, among them "The Manxman" and "The Christian," has fashioned a literary gem in one act out of the Potsdam incident. He has written and builded a playlet that will long linger in the memory of vaudeville patrons who will see it as one of the best things that this famous author has ever done. The leading role, that of a young Belgian lieutenant, is played by Derwent Hall Caine, the author's son, who gives a wonderful performance and helps no little to make "The Iron Hand" unforgettable, because he has been able to assimilate some of the feelings and spirit that prompted his father to write this playlet. Mr. Caine is supported by a splendid cast, which includes Frances Stamford, Lillian Paige, Jay J. Mulrey, Theodore Kerwell, Hallett Thompson, Frank Johnston, Robert Whitehouse and J. B. Rorke.

George Moran and Charles Mack, who style themselves "The Two Black Crows," are among the funniest and most original of blackface comedians. Their method of delivery is droll and their timely witticisms keep the audience in roars of laughter. Lew Madden and Gene Ford will present a sketch entitled "Monday Morning," the scene of which is a rehearsal of the different acts booked to appear in a vaudeville theater. Nothing funnier has ever been witnessed on a stage. The Yerxa Twins, remarkably clever children, who have met with great

success in the different vaudeville theatres in which they have appeared, will introduce songs and dances in a variety of costumes. Henri de Vries production of the successful comedy-drama "Camouflage," Marie Nordstrom in new imitations; Lowell B. Drew and Vesta Wallace in "At the Soda Fountain" and the Equilli Brothers in their wonderful equilibristic feats, will also be included in the program. Carl Jorn, the famous Russian tenor, who has scored such a brilliant musical triumph, will change his program daily. The latest series of the Allied Nations Official War Films will conclude the performance.

MUNICIPAL ORGAN RECITAL

An Italian program will be given by Edwin H. Lemare at his recital on the city's great organ Sunday evening at the Exposition Auditorium. He is devoting a series of recitals to the Allies, taking the music of each of the allied nations in turn and using such works of their famous composers as are suitable for the organ. His selections for the Italian evening include the Aida march, the Lucia di Lammermoor sextette, Quis Est Homo from Rossini's Stabat Mater, Bossi's Etude Symphonique, and the William Tell overture.

The vocal numbers will be by Miss Elena Avedano, dramatic soprano. She will sing O Patria Mia from Verdi's Aida and Tic-Tac, written by Mrs. L. Steffani of San Francisco. This song was composed by Mrs. Steffani especially for Miss Avedano, who also is a San Franciscan, and will be heard in public for the first time at this Italian concert.

The recital, which will open with The Star Spangled Banner, will conclude with the Italian national anthem. The admission charge is 10 cents. Enlisted men have free entry.

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OL. XXXIV. No. 18

SAN FRANCISCO, SATURDAY, AUGUST 3, 1918

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By ALFRED METZGER

About six thousand people were in attendance at the Greek Theatre of the University of California when Paul Steindorff raised his baton to give the signal for the opening strains of the overture to Gluck's Orpheus Saturday evening, July 27th. This event was one of the important milestones in the musical history of the Pacific Coast, inasmuch as it represented the first complete production of this work before the musical public of this section of the country. Again Mr. Steindorff's satisfaction to be credited with the first presentation of a work of great musical fame in our midst, also speaks well for the interest entertained by our public for the higher class of musical works, for the Greek Theatre presented a most brilliant scene with practically every seat occupied. The first row of reserved chairs was placed directly behind the orchestra. We can not say too much in praise of Paul Steindorff, who, with an energy and enthusiasm worthy of emulation, patiently and persistently works in behalf of musical progress as he sees it. The public has not always shown the necessary appreciation for Mr. Steindorff's tact and enthusiasm. But even though he faced ancient reverses Mr. Steindorff never flinched when he made up his mind to give something worthy to the people. On this occasion his labor and artistic "sportsmanship" was rewarded, and no one is more pleased with the fact than those who have followed Mr. Steindorff's progressive activity in this community.

There was much to praise in this production, and there were also incidents that justify remarks of a constructive critical nature. And it would not serve any useful purpose whatever if a reviewer of serious musical performances would neglect to mention the unpleasant things, because of a delicacy of feeling that does honor to a kindness of disposition, but could not possibly invest a criticism with that authority or educational merit absolutely necessary to give a musical ideal standing in a community. If one were to contentedly praise just because an effort is worthy of commendation, and permit discrepancies to go by unheeded, then the praise also would lose in value. And so for Mr. Steindorff's sake, as well as for the benefit of those artists who were indeed gratifying examples of musical conscientiousness, it becomes necessary to refer to those matters which needed artistic re-adjustment. As justification to Mr. Steindorff, and those participating, we must emphasize the fact that this was in the "first-night" performance, and on such occasions incidents occur that must be overlooked, because of nervousness. And it so happened that some of the incidents one might have criticised during the early part of the performance were remedied later on, and consequently should be passed by. It was evident to anyone that the orchestra had not sufficient rehearsals, and it seems to us that in presenting such a work as Gluck's Orpheus, where the finer classicism in musical composition needs adequate expression, nothing should be permitted to hamper the classic beauty of the work. Rehearsals should have been had so that the orchestra could have revealed the cameo-like plasticity of this splendid work. The best orchestral effort was the piece with flute solo, or obligato. Mr. Puyans here tributed some of his splendid artistry.

But while the orchestral part could have been improved upon in spontaneity of attack and uniformity of phrasing as well as adequate expression, the chorus is truly worthy of the highest commendation. Here where Paul Steindorff showed what he really can do, we are certain that if he had devoted the same careful attention and rehearsals to the orchestra that he did to the chorus no one, no matter how fastidious, could have possibly found any fault. The voices in the chorus blended pleasingly, the attacks were exact and phrasing was as artistic as could possibly be attained under the circumstances. Mr. Steindorff here revealed that he is a director of marked ability, as he has revealed it to us so frequently in the past.

Another delightful feature of the ensemble was the singing. Anita Peters Wright had trained her young pupils most successfully. They danced with grace and assurance and were well worthy of the hearty applause that greeted their efforts. Ruth St. Denis, with her splendid artistic judgment that characterizes all her performances, kept her dancing within the classic atmosphere of the opera, and did not interpolate any work foreign to the subject at issue. This was one of those

refined and sensitive performances that must be witnessed to be appreciated at their true merit.

Mr. Steindorff's selection of soloists could not very well have been improved upon. He needed a combination of vocalists, histrionic artists and pleasing personalities, and this combination is indeed difficult to obtain anywhere. One of these three requisites is usually missing. But on this occasion each of them was sufficiently well represented to form an artistic part of a splendid ensemble. Lydia Sturtevant, virile and firm in her assumption of the masculine role of Orpheus, impressed with her brunette beauty and her rich, pliant voice, which was resonant and sonorous in the low tones and flexible in the high tones. There might have been a little more robustness to the middle position of the voice, but in the main it was a voice above the usual and one that struck the timpani of the ears pleasingly. Miss Sturtevant, as well as the other

the last time we heard her in public. Her voice has matured splendidly and she has attained remarkable repose and ease of execution. Her enunciation is concise and was easily understood in every portion of the great amphitheatre. Her histrionic ability proved to be beyond criticism. Every movement was graceful and, in appearance, she presented a most charming picture. She sang with fine expression, and we can not imagine how this delightful role could possibly have been interpreted to greater advantage.

Finally, it behooves us to give unstinted credit to Garnet Holme, the able stage director. Lighting effects and stage deportment were guided by a master hand. Entrances and exits were blended excellently and never for once marred the general classical and serious atmosphere. The costumes were tasteful and judiciously colored and indeed the entire action of the performance proceeded from beginning until the close without a hitch. However, the management of the university should see to it that the lighting of the auditorium during intermission is accomplished without the use of too brilliant glare. The lighting as it is now is very hard on the eyes, and the contrast between the soft effects on the stage and the "shrill" effects in the auditorium is too glaring. Paul Steindorff, the Music and Dramatic Committee of the University of California, the leading artists and, in fact, everyone associated with the production of Gluck's Orpheus, has reason to feel intensely gratified with the success achieved on this occasion. The performance may readily be included among the most creditable incidents of the Greek Theatre's proud history.

GODOWSKY MASTER CLASS SUCCESS IN SOUTH

Entire Membership Petitions for Repetition of this Class in Los Angeles Next Year—Surpasses Expectations

In a letter to the Pacific Coast Musical Review from L. E. Behymer, dated July 23, 1918, the well known impresario has this to say of Godowsky's master class conducted in Los Angeles:

The Godowsky master class has been so successful here that, on the petition of the entire membership, we have planned a return next year and Mr. Godowsky will again be on the coast. I am beginning to see the value of the master in all that Mr. Godowsky has done for Los Angeles and vicinity. We had pupils from all over the Southwest—Texas, Arizona, New Mexico, several from New York City and Brooklyn and Chicago, and quite a number from the interior of this State. They all seemed to appreciate the work. In fact, Mr. Godowsky spent many more hours in his enthusiasm over this class than we advertised in the beginning.

OPPENHEIMER BRINGS FIVE AMERICAN DIVAS

During the coming music season Manager Selby C. Oppenheimer intends to introduce to local music lovers no less than five of America's leading prima donnas. These include Anna Fittiu, of the Chicago Opera Company, the famous Lucy Gates, Anna Case, America's great American singer; Mabel Garrison, a star member of the Metropolitan forces, and the lovely May Peterson, about whom so much has been written in fulsome praise. It is a big undertaking for Oppenheimer, but he has entered into the propaganda of American artists for the American people with great enthusiasm and is confident of success.

EDDY BROWN TO COME IN NOVEMBER

When Eddy Brown makes his first appearance here in November, San Francisco music lovers will be introduced to the only American artist who ranks in the same class with the famous list of Russian violinists. Brown is an Auer pupil and claimed to be his most favored scholar.

FOUR GREAT PIANISTS NEXT SEASON

Among the great pianists who will be heard in San Francisco the coming season are Josef Hofmann, Leopold Godowsky, Yolanda Mero and Guimar Novaes. Truly a fine selection.



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two soloists, was letterperfect in her role. The role of Orpheus was here in competent hands.

Loisa Patterson Wessitsh certainly made a regal appearance in the role of Eurydice, and she sang with a spirit and intensity that could not but strike the heart-strings harmoniously. Particularly mellow and velvety were the tones of the middle and low position. Some of the higher tones might have been of somewhat less dramatic timbre, but it may just be possible that eagerness to do her best was responsible for this little digression, for there is no earthly reason why Mrs. Wessitsh can not attain the same piancy in the high notes that she does in the middle and low ones. The principal thing was that she invested her musical phrases with a decided artistic intelligence that brought out the inner significance of the role, and her easy deportment and fine dignity added lustre to the role.

Everyone will agree with us that the most pleasant surprise of the performance was Anna Young as Amor. She exhibited a most remarkable improvement since

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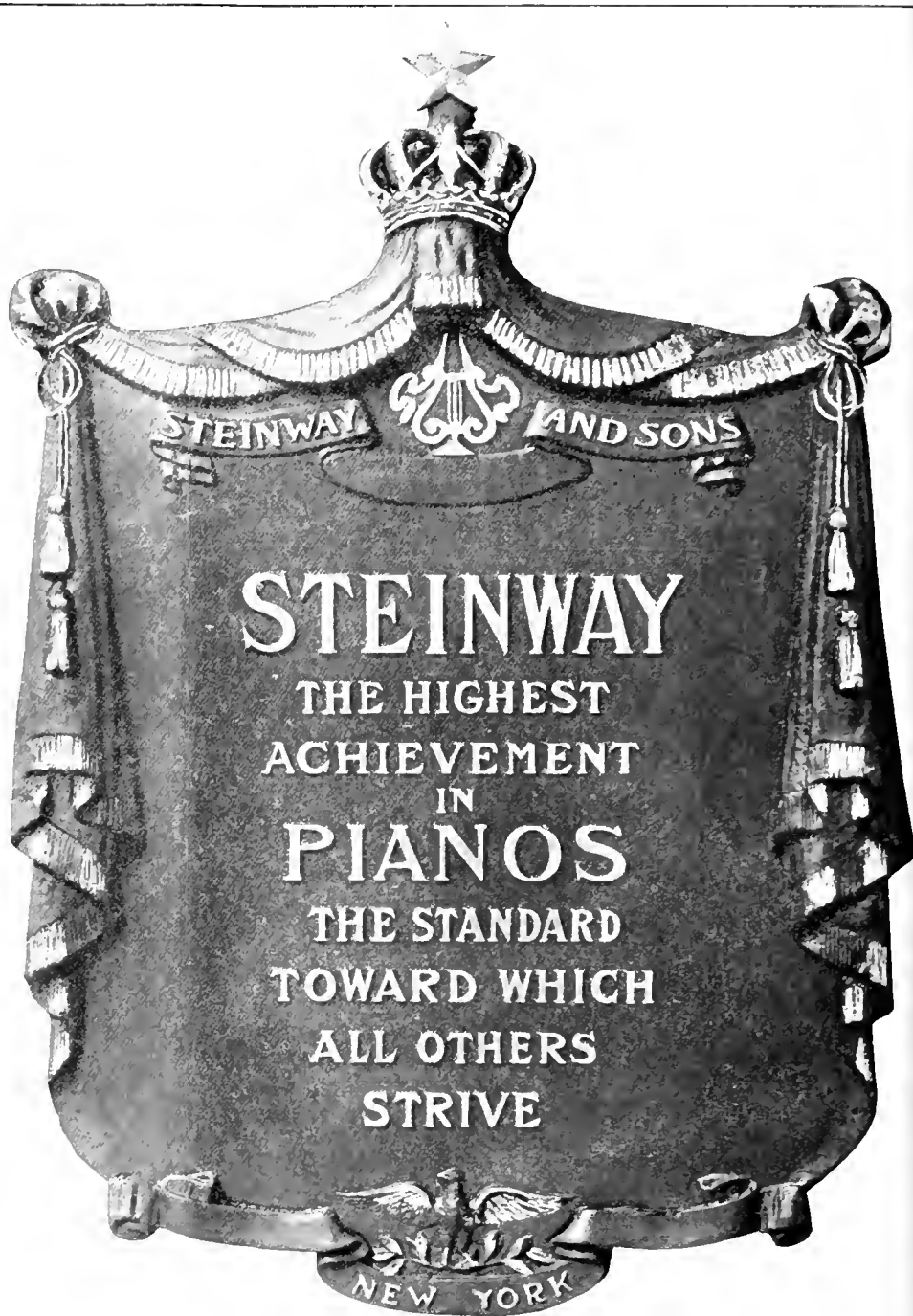
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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

FRED METZGER Editor and Publisher
ERBERT I. BENNETT Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

DL XXIV. SATURDAY, AUGUST 3, 1918 No. 18

PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

SAVOY THEATRE TO BE A CONCERT HALL

In his quest to secure a suitable place in which to present his great artists in such a way that he would be confined to Sunday afternoon concerts, Manager C. Oppenheimer has found in the Savoy Theatre McAllister street the ideal small concert hall. The owners of the building, wearied with the unsettled policy of their playhouse, approached the impresario, offered to turn the entire booking arrangements of the theatre into his hands, giving him powers of disposition as to what class of attractions should be used there, provided he could use the theatre as a concert hall. Oppenheimer investigated carefully and found the Savoy ideal for his purposes. It is cozy, neither too large nor too small, every seat is a perfect one, and every chair is comfortable. The lower floor and the balcony are in perfect vision, and the acoustics are absolutely right. The Savoy will be entirely furnished, new carpets and decorations, and housewarming from top to bottom, and in future will be reserved exclusively for the Oppenheimer attractions and such other high grade musical and dramatic entertainments which will be in keeping with the standard Mr. Oppenheimer's own offerings.

Already Paul Elder has negotiated to use the theatre for a number of his lecture attractions and the Child's Little Theatre, of which Hattie Mosser is the manager, will use the Savoy as its producing headquarters. The advantages of using the Savoy in this way are manifold. It gives him the opportunity to provide evening and Saturday afternoon acts, something long lacking and needed in San Francisco. It takes music away from the competition of glorious California climate and permits music lovers enjoy their off-Sundays in the open, and further it ends the unpleasant competition between symphony concerts and artists concerts that has long annoyed musicians. It is not the intention to abandon the regular Sunday artist recital altogether, but in addition Sunday appearances artists can appear at night during the same week, giving every one the opportunity of seeing the world's greatest singers and instrumentalists, and still not forego the rare pleasure of hearing Hertz and his excellent orchestral organization.

Oppenheimer's first attraction at the Savoy will be a series of combination concerts by Anna Fitzu, the beautiful soprano of the Metropolitan Opera Company and Andrea de Seguro, principal basso of the same company. Miss Fitzu is described as one of the foremost American singers, whose initial successes came to her in Italy, the home of the human song bird. There she was accepted her as the great American soprano. In the principal Italian opera houses she was accorded roles of great importance. In Italy at the request of the composers she created the role of Francesca Mancinelli's "Paolo and Francesca," and the leading role in Montemezzi's "Love of Three Kings," as she who created the leading part in the "Goyescas" of Granados at the Metropolitan and in Henry Hecht's opera "Azora" with the Chicago singers. Andrea de Seguro has long taken his place as the foremost of world's basses, and has appeared in every important Metropolitan cast. Their programs consist of recitals of songs and opera, and scenes and duets from our operas in which they have appeared.

H. J. STEWART PLEASUED WITH "HISTORY"

The following letter from Dr. H. J. Stewart, official historian of the open air organ in San Diego, gives an account of what well known and leading musicians think of the forthcoming book on California's Romantic Musical History to be published during next October:

San Diego, July 18, 1918.

Dear Mr. Metzger: I note with pleasure your announcement of the Musical History of California, and to enclose my form of application for a copy of the edition. With the exceptional sources of information at your command, the book will, I am sure, prove a valuable work. It covers a field which has never been fully exploited, and it will no doubt take its place as a valuable work of reference. Wishing you every success in this enterprise, I remain,

Yours very truly,

H. J. STEWART.

JESSICA COLBERT'S NEW OFFICES

Jessica Colbert, one of California's most successful concert managers, announces the opening of her new offices in the Hearst Building. Mrs. Colbert will continue her interest in the many splendid artists residing in California, and will give all professional musicians an opportunity to register their offices for concert, church and teaching engagements. A nominal fee will be charged for this service, which will be spent in sending out bulletins and other advertising matter throughout the State where this management has already established a large clientele.

Mrs. Colbert will also bring to San Francisco and Northern California this season a number of well-known eastern artists, who will be under her exclusive management for this territory. The list includes Pablo Casals, the world's greatest violoncellist; Kathleen Parlow, the distinguished violinist; Henri Scott, bass-baritone of the Metropolitan, who is one of America's favorite singers; Frances Ingram, contralto of the Chicago Opera Company, whose gorgeous voice will be heard here for the first time; Louis Siegel, violinist, whose brilliancy and clarity of tone is recognized by all great virtuosi; Godowsky, the celebrated pianist, recently accompanied him at one of their joint recitals in the east; Cecil Fanning, baritone, will be cordially welcomed by his many friends in this vicinity.

May Mukle, violoncellist, for whom Mrs. Colbert has just signed a twenty weeks' contract in Honolulu, for a series of chamber music concerts under the direction of Max Selinsky, will be heard here late in the season, probably with Rebecca Clarke, who will also be a member of the Hawaiian Society. Our own San Francisco Chamber Music Society will still be under Mrs. Colbert's management, and she expects to present during the season a number of distinguished artists residing in Southern California, including Olga Steeb, Carrie Jacobs Bond, Mme. Anna Ruzena Sprotte and Frieda Peycke.

ARTHUR FOOTE WRITES CARLOS TROYER

Upon receipt of Carlos Troyer's latest Zuni song Arthur Foote, the distinguished American composer, wrote the following letter:

Brookline, Mass., July 1, 1918.

My dear Friend:

Thank you for yours of June 28th. We are not at Brookline, but in the country for the summer, and getting lots of refreshment and strength for the winter. I trust that you are now keeping well, and feel sure you are still keeping at your individual work of so much importance to us. I have had very little to show my friends in the way of music the last four years; the horrors of the war have put better strength out of the head of any one who is trying to write, but when I get back to town I mean to send you one or two of the small things which I did succeed in. I think it is seven years this month since we met, and I confidently expected to be with you again within two or three years; better luck some day I trust. Best wishes to you always from Yours faithfully,

ARTHUR FOOTE.

(Editorial Note—The above letter was in response to Mr. Troyer sending Mr. Foote his latest Zuni song, "Midnight Visit to the Sacred Shrines." There are two matters of more than ordinary importance contained in this letter. One is the fact that Mr. Foote contemplates bringing out a few additional works, and the other is that he looks forward to visiting California during the next two or three years. He made such an excellent impression on us all that I am sure everyone will be happy to meet him again. You will observe the refreshing modesty that peeps through the lines. Verily the greater the man the greater his modesty.—A. M.)

NELLY LAURA WALKER AT GREEK THEATRE

Nelly Laura Walker, assisted by Kathlyn Woolf, flutist, and Mrs. Ludwig Rosenstein, accompanist, gave the Half Hour of Music at the Greek Theatre in Berkeley on Sunday afternoon, July 21st. This program was included in the events of the summer session. The program presented on this occasion was as follows: Part I (a) Voi lo sapete from Cavalleria Rusticana (Mascagni), (b) The Star (Rogers), Miss Walker; (c) Andalous (Pessand), (d) Thanksgiving (Von Loewent), Miss Woolf, Part II Songs of East India: (a) A Dream (Clutsum), (b) The Snake Charmer (Liza Lehmann), Miss Walker; (c) Minuet (Bizet), (d) Dreams (Wagner), Miss Woolf, Zuni Indian Songs (Carlos Troyer): (a) Midnight Visit to the Sacred Shrines, sung in public for the first time at the request of the composer; (b) Awakening at Dawn, (c) Sunrise Call, (d) Lullaby and Invocation, (e) Sunset Song, (f) Blanket Song, Miss Walker.

As already stated in the program, Carlos Troyer's latest Zuni song, "Midnight Visit to the Sacred Shrines," was sung for the first time in public on this occasion. It is very dramatic and has a most delightful flute obbligato. The Snake Charmer by Lehmann also requires a flute, and both obligatos were interpreted most artistically by Miss Woolf, who is a pupil of Elias Hecht, and who has a fine tone and excellent style. Another song new to the public was The Awakening at Dawn by Mr. Troyer, which was received most enthusiastically. Miss Walker wore an East Indian costume for the East Indian group, the effect being most picturesque.

She was also in excellent voice and sang with splendid effect, bringing out the dramatic periods of the songs in the most realistic manner. There were over two thousand people in attendance, whose attention remained fixed from the beginning to the end of the program. Hearty applause rewarded the participants for their excellent achievements.

TEACHERS' ASSOCIATION IS ESSENTIAL

By L. E. Behymer

(Editorial Note—A few weeks prior to the holding of the eighth annual convention of the Music Teachers' Association of California the Pacific Coast Musician of Los Angeles published an editorial to the effect that this was not a year to hold music teachers' conventions, but that all energies should be concentrated upon the successful prosecution of the war. The paper stated furthermore that money was needed for various more important purposes than the exploitation of the musical educators of this State, and in short it was made plain that it would not only be unnecessary, but unpatriotic, to insist upon holding this convention. In response the Pacific Coast Musical Review stated that this above all times was the year to hold such a convention, and that it would not only be unwise to cancel this year's program, but might even be disastrous, for when the music teachers officially declared their own profession so discouraged that they could not see their way clear to hold their annual convention, then surely the public would consider music unimportant, if not non-essential. Mr. Behymer makes this same point in his letter to this paper. Anyhow the convention was held, and the judgment of the Pacific Coast Musical Review was again vindicated.—A. M.)

Los Angeles, Cal., July 15, 1918.

Editor Pacific Coast Musical Review:

I do not know what advice you have from the Music Teachers' Convention, but am sure that all of them felt that not only was it right in line with the other conventions previously held, but that it really was the most essential one up to the present time, for this reason—that in a very bad year, and with the advice from many quarters not to go ahead with it, they not only carried it out but made a splendid success of it all. Again, it was absolutely necessary this year to hold a convention or the association might have died, thinking it was not needed, but it has proven itself to be a very essential organization and now many of the best teachers in this section are asking to become members. They have been shown, and in the showing they have felt it was the proper thing to do to encourage the movement and make a far more substantial organization. I am sorry there were not more of the people from the north here, so that they could have seen for themselves how essential this organization is to the musical welfare of the State.

I am sending two of the official programs and am sure that you will see it was a representative body. Again, I do not believe you could find a much better reception and opening concert than the one of July 9th, and I assure you the morning session of that same day at the Gamut Club was replete with good things, and every one participating artists of exceptional merit. In fact, as you glance over the entire program you will recognize its value. Am sorry you were not at the Gamut Club dinner; it was a splendid evening, a great get-together meeting, and the program that followed was most interesting. The big pageant at Exposition Park on Friday night, July 12, with the community sentiment, was a magnificent finale, and I believe all the boys and girls went away fully determined to continue their work.

I was in part of the game and did the best I could for all of them, although I was in bed most of the time with a very bad foot. Am sending you some pictures that I am hoping will help you out a little in your write-up, and think Kruger can help you out. Of course, everybody could not be heard; still it was such a good success that I want you to give it a good write-up. Am sending clippings from the local press so you can get an idea from them, and not be behind the other papers in your news. Hope somebody has also given you a fairly good description of all the events. Sir Henry was here resplendent in lavender tie, hose and handkerchief; of course, he wore other things besides or he would have been "pinched," but I think they all enjoyed themselves, and concluded that Los Angeles was not the worst place in the world to hold a convention.

L. E. BEHYMER.

CLARENCE EDDY'S STANFORD PROGRAMS

The programs prepared by Clarence Eddy, the distinguished American organist, for the organ recitals taking place during the current week, were arranged as follows:

Tuesday, July 30th, at 4:15 p. m.—Variations in Concert (Joseph Bonnet), dedicated to Clarence Eddy; Harmonies du Soir (Siegfried Karg Elert); Swing Low Sweet Chariot (Carl R. Dittus); The Curlew (E. I. Horsemann); Theme, Variations and Finale (Louis Tiele).

Thursday, August 1, at 4:15 p. m.—Prelude and Fugue in A minor (J. S. Bach); The Sandman (John Carver Alden), arranged by Clarence Eddy; Suite in C (Homer N. Bartlett), dedicated to Clarence Eddy; Morning Song (new), (Alfred Hollins); March and Chorus (Tandhauser), (Wagner), arranged by Homer N. Bartlett.

Sunday, August 4, at 4:15 p. m.—Prelude and Fugue in B minor (J. S. Bach); Berceuse (new), (Eric Webster); Sonata in E No. 3 (Rene L. Becker); The Nightingale and the Rose (Saint-Saens); Finale Jubilante (new), (John E. West).

FITZIU AND DE SEGUROLA TO APPEAR

One of Manager Oppenheimer's first attractions for the coming season will be a series of combination concerts by Anna Fitzu, the beautiful American soprano of the Chicago Opera Company and Andrea de Seguro, the famous Metropolitan Opera Company basso. These two delightful artists will give unique programs, in that they will include a list of recital works, and scenes from a number of the operas in which they have become famous. Their opening date in San Francisco will be Sunday afternoon, October 13th.

SCHUMANN-HEINK

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The next transcontinental tour of Mme. Schumann-Heink will take place during season 1919-1920

FINE MUSIC FOR THE SOLDIERS

The best musical organizations continue to offer their services to the entertainment of the enlisted men, and during the summer the war camp community service will present many attractions under its chairman of music, Miss May Sinsheimer. Among them will be the San Francisco Chamber Music Society, which has been offered by Elias Hecht for four recitals of chamber music, tunes, dances and minuets. The Little Theater of Clay street, directed by Reginald Travers, will also offer its full calendar of plays to the service this summer. The Fourth of July program at the Presidio Defenders' Club included songs by Chester Burks, baritone; Augusta Hayden, soprano, and orchestra numbers by the St. Francis Hotel orchestra under the leadership of Ferdinand Stark.

From June 16 to July 1 the music committee offered the following diversified entertainment at the various camps, hospitals and Army posts:

- June 16—Enlisted Men's Club, Palace Hotel; informal musical program and soldiers' sing.
- June 19—Presidio Defenders' Club; monologue and entertainment, Leo Carrillo, vocalist and violinist.
- June 21—Alcatraz Island; vaudeville and dramatic program, music and jazz orchestra.
- June 22—Fairmont Hotel, sing song at Federated Club dance.
- June 22—Presidio Defenders' Club; Charles F. Graeber, orchestra with forty musicians; operatic and classic program.
- June 22—Army and Navy Y. M. C. A., Embarcadero, vocal program.
- June 23—Enlisted Men's Club, Palace Hotel; informal musicale and soldiers' sing.
- June 25—Oregon building, Knights of Columbus; vocal and instrumental program.
- June 27—Letterman General Hospital; Leo Carrillo, monologist; professional skits, jazz orchestra and music.
- June 28—Servian program at Civic Auditorium; solos and community chorus.
- June 28—Serbian program at Civic Auditorium; al fresco for invalids in cots; Leo Carrillo, humorist; Fanchon & Marconi's orchestra.
- June 28—Seamen's Institute; musical program, violinists and vocalists.
- June 29—Presidio Defenders' Club; Severi's orchestra, monologists and musicians.
- June 30—Golden Gate Park; sing song, 10,000 strong, in conjunction with the regular band program under the direction of Charles Cassasa.

At the Enlisted Men's Club, 1817 California street, conducted by Archbishop Edward J. Hanna, dance music and a teacher are supplied on every Thursday night. The same attractions are furnished at the Enlisted Men's Club at the Palace Hotel every night, except Sunday.

MANSFELDT PUPILS RECITAL

A large audience assembled recently to listen to an excellent students recitals by the younger pupils of Mr. and Mrs. Hugo Mansfeldt. The participants were all highly applauded for their excellent efforts and gave a most gratifying account of themselves in the following program: Valse Brillante (Carreno), Nocturne (Richards), Doris Lind; Berceuse (Drangosch), "I Love Thee" (Grieg), Helen McEwen; Romance (Liszt-Mansfeldt), Minstrels (Debussy), Gladys Yanke; Consolation (Liszt), La Nuit (Cimadori), Alla Mennetto (Grieg), Martha B. Powers; Barcarolle (Rubinstein), Regatta Veneziana (Liszt), Dorothy Grant; Eroticon (Sjoegren), Tarantelle (Karganoff), Marie Flaherty; Marche Grotesque (Sinding), Wedding Day (Grieg), Cecilia Donovan; Polichinelle (Rachmaninoff), Valse Caprice (Newland), Viola Burke; Liebestraum No. 2 (Liszt), Hunting Song (Mendelssohn), Myrtle Fernberg; Dedication (Schumann-Liszt), Marche (Poldini), Gladys Cutberth; Liebestraum No. 2 (Liszt), Rhapsodie Hongroise No. 8 (Liszt), Irene Faustino; Chant Polonoise (Chopin-Liszt), Valse de Concert (Strauss), Marjorie Scott; Sonata op. 36 (Clementi), Dolly's Funeral March (Tchaikowsky), Mary C. Powers; Hobgoblins (Williams), "Dorothy" (Old English

Dance), Dorothy Gross; Tarantelle (Burgmuller), Babillarde (Burgmuller), Valse Styrienne (Burgmuller), Claire Fennell; "To the Rising Sun" (Torjussen), Little Serenade (Gruenfeld), Eileen Duffy; Sonata, C major (Mozart), Gretchen Spitzer; Barcarolle (Spindler), "Narcissus" (Nevin), Helen Lindstrom; Minuet (Boccherini), March (Reinhold), Romance (Rubinstein), Gertrude Uren; Arabesque (Wragel), Mabelle Duffy; Pas des Amphores (Chaminade), Geraldine Bowman; Waltz E flat major (Chopin), Gretchen Spitzer; Solfeggietto (Bach), Bagatelle op. 33 (Beethoven), Gavotte (Ailbont), Beatrice Anthony; A Shepherd's Tale (Nevin), La Jennesse (Gottschalk), Marion Werner; The Shepherd's Pipe (Sternberg), Tarantelle (Nevin), Marian Feighery; La Fantasia (Heller), Scherzo—Valse (Chaminade), Helen Schneider.

THE AMERICAN METHOD OF VOICE

Dr. Floyd Muckey's book, "The Natural Method of Voice Production," has aroused an interest that has spread throughout the States from New York to San Francisco; an interest that has increased steadily for about three years. It is a statement of principle rather than a complete method, and will be supplemented shortly by an ampler presentation of processes. But its conclusions have already been officially accepted by the New York State Music Teachers' Convention, and as a text book it is obtaining a growing influence with educative bodies.

At the suggestion of Mr. George Bowden, for some years lecturer in the University of California, who has

GEORGE BOWDEN TENOR

Of King's College, Cambridge; Westminster Cathedral, London; St. Thomas Church, Fifth Avenue, New York.

Formerly Lecturer in Voice and Public Speaking at London and California Universities.

Announces a Visit to San Francisco during August and September for Lectures, Demonstrations, Individual and Class Instruction for Singers, Speakers and Teachers. He will demonstrate and teach the American Method of Voice Production, assisted by his pupils and associate teachers —MISS DINA MOORE and MISS CATHERINE URNER.

Informal Lectures and Demonstrations will be given at 600 Kohler & Chase Bldg., San Francisco, Monday, Wednesday and Friday at 5 o'clock. Admission by card on application.

communicated this brief article from New York, the method will henceforth be known as The American Method of Voice, for the reason that it is essentially a Declaration of Independence—Independence of the traditional and empirical methods.

Amid the welter of conflicting theories and practices, so prevalent in Europe as well as in this country, as to what constitutes the true method of voice production, no one authority has been able to speak with such evident truth as to convert all the others. Still the feeling is universal that there must be a means of cultivating this most beautiful and most potential instrument, that shall be sound in its process, and sure in its results.

Retiring from this confusion, Dr. Muckey devoted nearly twenty years in collaboration with the late Professor Hallock to laboratory research in this direction, an account of which may be read in the book named above. For the lay mind it may be stated that the results show indubitably there is inherent in every normal vocal mechanism a voice of perfect beauty and volume, capable of producing three octaves with very little expenditure of energy. For a mind with an academic interest it may be added that the human voice was proved to be a string instrument, and neither reed nor wind; that, therefore, by the normal vibration of the vocal cords, it should produce seven over tones in addition to the fundamental, which fact constitutes its supreme beauty. Further, that it needs only a proper adjustment of the tongue and palate to allow full resonance, no voluntary effort being required, such as the common attempt to "get the voice into the head."

The subject of resonance has never hitherto been perfectly understood nor analyzed and it remained for Dr. Muckey to succeed in this so clearly with his statement of the "condensation of air waves," that he has been able to secure a patent on this point—a further reason for the national character claimed in the new title of the method. It may be mentioned here, that Jean de Reszke, reputedly one of the greatest singers and teachers in the world, personally admitted to Dr. Muckey the truth of his principles, but added that he was too old to change.

The first question that is prompted by the above is,

in what respects does the American Method differ from the older established orders? It should be said that the American Method does not set out to criticize existing methods, save in so far as its uniform success may be must do so. Its claim is that it is based on scientific principles, and its aim is to give the individual the use of the voice he should possess. This it proceeds to do by setting forth the perfect ideal of tone common to all true vocal activity, both by definition and example. It further analyzes its production and uncovers the specific errors that preclude this result. These errors are called interferences and they consist solely of contraction of the swallowing muscles, which are directly opposed to those concerned with singing a speaking. Their use in production destroys quality, shortens the range, and is responsible for the weariness out process common to most voices. The elimination of these specific interferences, together with the exercise of the consequent ability to make full use of the resonance space is both the law and the method of voice production here applied.

There is no doubt that one of the main causes responsible for the appalling condition of so many voices today is the exaggerated emphasis laid on the importance of breathing. For the novice, in taking an abnormal breath contracts the swallowing muscles and so makes it impossible for the voice mechanism to perform normally. So prevalent has this practice become that many methods require the arched palate and depressed tongue, as suggested by a yawn, which are the two chief factors employed in swallowing. Madame Galli Curci recently made the statement in the local press that voice is breath. This is a common saying and yet nothing could be further from the truth, as may readily be seen when it is pointed out that sound travels at over seven hundred miles an hour, and that, therefore, the voice were literally breath no auditorium could withstand such an onslaught. In this relative respect voice is air waves which are set up by the vocal cords, a very little energy of any kind is necessary for this purpose, even when great volume and long phrasing are required.

Dr. Muckey's interest being academic rather than artistic, no serious attempt was made up to a year or so ago to produce singers and speakers on any great scale—it being recognized that success demands other qualifications than the possession of even a beautiful voice. This attempt is now being essayed with marked success and the writer of this article, who has been in personal association with Dr. Muckey for a year, is laboring in an organization with headquarters in New York, that shall exist for the propagation of the gospel contained in this method.

A large number of teachers will be required to carry on the work throughout the States in conservatories, universities and schools, and investigation of the work and its results will find itself amply rewarded.

Mr. Bowden announces a forthcoming visit to San Francisco for the purpose of lecturing on this method and its organization.

He will be assisted in his demonstrations by his associates who have been studying with Dr. Muckey and himself in New York.

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GEORGE KRUGER'S CONVENTION ADDRESS

President of San Francisco Music Teachers' Association
Praises Los Angeles and Cites Advantages of
the Organization

George Kruger, president of the San Francisco Music Teachers' Association, made the following address at the banquet of the Eighth Annual Convention of the Music Teachers' Association of California:

If there is any city on the Pacific Coast more delightful to visit than Los Angeles I would like to hear its name. The charms of this locality, coupled with the generous hospitality of its citizens, has unquestionably enthralled all who have the opportunity of paying a short visit to your renowned city. Small wonder that people come here from the far northern States, and far away Canada, to enjoy life in your healthy and balmy climate. Whenever San Francisco is honored with a convention of our association, rest assured that we shall vie with you in our endeavors to make you feel perfectly at home, and desirous of returning to the Golden Gate City in the future. Bracing breezes are guaranteed. The association of teachers in San Francisco send you greetings, feeling as we do that our united efforts are not lost in the advancement of our art. We hold our various meetings, at which the attendance is encouraging. We gain new members and, of course, lose others by removal to various States. Many people who hold aloof from our society fail to appreciate its valuable aid to the cause we have in view, namely, the binding together of those who are by personal and united effort seeking to better the pupils' instruction through efficient teaching. Such persons who fail to become members are the losers, for in union is strength, whether this axiom is applied to art or any of the sciences, as well as to commercialism in its various aspects of capital and labor, but no one need be discouraged who belongs to any branch of our association, no matter how remote that branch may be located from the large cities. The benefits of membership add zest to our work and gives a prestige which a non-member fails to enjoy. Be optimistic, and you will be a good instructor through the very knowledge of your affiliation with a State-wide, and, I may say, a nation-wide society, seeking the high standard of musical proficiency in our profession.

MADAME CAILLEAU PRAISED BY PRESS

In the morning Madame Rose Relda Cailleau of San Francisco delighted the audience with her beautiful lyric soprano voice, giving an elaborate program, diversified and portraying her wide range of moods and vocal expressions. George Kruger, president of the San Francisco branch of the association, was at the piano for her and also Giuseppe Jollain, violinist, of San

Francisco, who gave one notable group of the morning program.—Los Angeles Examiner.

The above tribute appeared in the Los Angeles Examiner the day after the distinguished artist sang at the convention of the Music Teachers' Association of California.

PACIFIC MUSICAL SOCIETY PLANS

The plans of the Pacific Musical Society for the coming season are most comprehensive. Mrs. John McGaw, the new president, having outlined a schedule to keep everyone busy, especially along the lines of patriotism. The season will open next September, all concerts taking place in the colonial ballroom of the St. Francis

□ = = = = = □

¶ Now-a-days no program is considered complete without a melody ballad.

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Hotel with all evening programs, the requirements of war work upon the time of both men and women precluding further afternoon or morning concerts.

The society will maintain a studio at the hotel beginning September 1, and among the committees already appointed are the following: Patriotic entertainment for enlisted men, Mrs. Josephine Swan White, chairman; Mme. Loisa Patterson Wessitsh, Mrs. Richard Rees, Mrs. Charles Fletter, Mme. Sidonia Erkeley, Mrs. Eveleth Brooks Van Genns, Mrs. William A. Deane, Miss Beatrice Becker, Miss Alice Mayer, Mrs. Eugene Elkus, Mrs. Israel Goodman.

Mrs. Frank B. Wilson is chairman of a committee to work with the Red Cross. Mme. Tojetti is chairman of reception and the program committee is composed of

Mrs. J. E. Laidlaw, chairman; Mrs. John McGaw, Mrs. Benjamin Stieh, Miss Dorothy Pasmore, Mrs. William Ritter and Mrs. Alberta Livernash Hyde. The Red Cross committee will co-operate with Mrs. John B. Casserly in a movement to aid needy musicians abroad. The work is being taken up in other large cities and it is desired through the assistance of active musical people to establish the center in San Francisco.

Ensembles will include singing and string sections, the former to be in charge of Miss Elsie Hess, the latter under Mrs. David Hirschler. The plans also include a double quartet to work in conjunction with pianists. —S. F. Chronicle.

MABEL RIEGELMAN HAS GREAT SUCCESS

There was a record attendance at Pelham Bay Naval Training Station when Miss Mabel Riegelman appeared in a program of songs of the kind the "boys" like best. When Miss Riegelman reached the chorus of the Zo Elliott song, "There's a Long, Long Trail," she extended her arms in welcoming the boys to join in the refrain. The response was enthusiastic and tuneful as well as lusty.

Miss Riegelman's appearance as soprano soloist at the Portland Music Festival was instantly successful. The Portland "Oregonian" saying in part, "Remarkable demonstration is aroused by superb singing of Miss Mabel Riegelman, soprano. Miss Riegelman captured the hearts of her audience by her lovely voice and the easy, graceful manner in which she used it. She has a charming stage presence, and is petite and pretty physically."

"Shepherd, Thy Demeanor Vary" (Gabriel-Marie) was sung with delightful archness of manner. "Robin's Song" was a real song-gem, and the singer's coloratura work was beautifully artistic. The audience fell so much in love with her that they would not let her stop singing. They called her to return again and again. Her first encore song was "Daddy's Sweetheart," while her other extra song was a cuckoo one of laughter-raising proclivities."

HENRI LA BONTE SINGING FOR THE SOLDIERS

Henri La Bonte, the well known American tenor, who created such an excellent impression here last season, and who is being booked by one of the well known impresarios of New York, is one of those artists who are delighting the soldiers with their singing. On Friday evening, July 5th, he gave a program in Dallas, Texas, the proceeds of which were devoted to the War Camp Community Service. Soldiers constituted at least one-third of the audience, and they as well as the civilians enjoyed Mr. La Bonte's voice and selections to the utmost.

To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—

- 1st—The Standardization of Music Teaching and Study.
- 2nd—The Allowance of Public School Credits for Music Study under Outside Teachers.

The "Progressive Series of Piano Lessons," edited by Leopold Godowsky (Editor-in-Chief), with the assistance of Josef Hofmann, Edgar Stillman Kelley, Emil Sauer, the late W. S. B. Mathews (Co-Editors), and over twenty other contributors, is a complete course of correlated text-material, consisting of carefully graded Lessons, Exercises, Studies and Annotated Compositions. It enables all earnest teachers and pupils to meet the most exacting requirements. It is the only text-work that makes it possible for the Private Piano Teacher, Public School, Conservatory and University to work in perfect harmony with each other. Thousands of schools, conservatories and private teachers have adopted it.

The Society will submit text-material for inspection to those interested

ART PUBLICATION SOCIETY

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UDA WALDROP MEETS WITH SUCCESS IN EAST

Efficient San Francisco Pianist, Organist and Composer Meets With Hearty Recognition in New York City

The following article written by Walter Anthony in the Chronicle of July 7th will be of great interest to the readers of the Pacific Coast Musical Review:

It's getting to be a poor Sunday when one of these columns fails to point that inevitable finger of pride at some Californian doing deeds of musical consequence abroad. Friends of Uda Waldrop (and indeed there are legions hereabouts) will be pleased, but not surprised, to learn of his continued career of success in New York. He was given, among other attractive engagements there, the musical direction and the organ at the Rivoli Theatre, probably the most important playhouse devoted to cinema and musical art in Gotham.

This lucrative and coveted post, however, stood in the way of his creative work and was resigned by Waldrop to other hands about two months ago. He had been commissioned by Klaw & Erlanger to write a musical play with Henry Blossom, and required freedom to do creative work. This "assignment" was due to the publication by the Whitmarks of music Waldrop had written while in San Francisco. Included in this list were Dance of the Saplings, a charming scherzo from Waldrop's Grove play, Natoma; his setting of Waldemar's effective verse, The Wanderer and other compositions.

The music-play is now in rehearsal and Isadore Whitmark, president of the publishing house, and not usually given to incautious praise, is so far satisfied that it will be a "winner" that he is undertaking the publication of the score. After a period of four weeks of rehearsal the production will be taken to Boston or to Washington for a try-out before a critical audience and then will be taken to Broadway to make, as his friends believe, the future of the California composer, who writes that as soon as the piece is set "It's me for California and the friends I grew up with."

After his vacation Waldrop expects to return to New York to attack work on the first of three librettos that have been entrusted to him by New York producers, to provide musical scores thereunto, according to contractual terms already subscribed to by the managers and our gifted Californian.

CHAMBER MUSIC IN LOS ANGELES

The Saint-Saens Quintet Club of Los Angeles gave a most artistic evening of chamber music at Ebell Club House in Los Angeles on Wednesday evening, June 12th. This successful and efficient organization consists of: Mrs. E. H. Clark, first violin; Carroll Shirley, second violin; Carl Angeloty, viola; Michael G. Eisoff, cello; and Will Garroway, pianist. On this occasion the club was assisted by G. J. Widoft, bass, and Herbert A. Widoft, cornet. The following program was interpreted:

Sextette, Op. 65 (Saint-Saens), Ariette: Je Veux Vivre

(Romeo et Juliette), (Gounod), Catherine H. Shank; Wedding Cake, Op. 76 (Saint-Saens); (a) You Are the Evening Cloud (Lucille Crews), (b) Alone with Mother (Coleridge-Taylor), (c) Wouldn't You (from collection of Children's Songs), (Edwin H. Clark), Catherine H. Shank; Quintette, Op. 1 (Ernest Von Dohnanyi), Saint-Saens Quintette.

SUCCESS OF UNIVERSAL MUSIC COURSE

New Musical Educational System by Mme. Anna Von Meyerinck is Being Established With Success in California Cities

Classes in the Universal Music Course, an unusually comprehensive and valuable system of musical education, by Mme. Anna von Meyerinck, has been established at the Hotel Vendome, San Jose, with brilliant success. It has also been introduced at Carmel-by-the-Sea, and after vacation it will be brought to Santa Rosa and to Santa Cruz. The feature of these musical game and recreation classes for children is the fact that they can be employed out-of-doors, thus adding to the health of the young students.

A number of students as well as teachers of the San Jose Normal School are taking the course for the purpose of becoming "directresses" of similar classes to be formed at the various summer resorts during vacation time. Mme. von Meyerinck was asked to speak to the graduating class of the San Jose Normal School with the object of interesting the students in this new opportunity for women's useful occupation.

It will probably have been observed by people interested in the educational work for children that the Kindergarten in connection with the big hotels has become a new issue. While in former years the children were left to the tender mercies of servants, now they are in the hands of competent women, trained to this profession. The music classes to be formed on this new order admit children from four to fourteen years of age, grouped as to their natural abilities rather than as to age.

FANNING CHATS ON COMMUNITY SINGING

Cecil Fanning is now very active in community singing, and the following "Two-Minute Chat," which appeared in the Columbus Citizen, of Columbus, O., written by Mr. Fanning, will prove interesting reading to anyone familiar with the fine effect of community singing:

The all-absorbing topic of my daily existence at present is community singing—that is, community singing in the fullest sense; to have every man, woman and child in Columbus come to these sings, and lift their voices in expressions of patriotism, religion, love and wit and humor—to level all ranks, and through the medium of song draw high and low, rich and poor, ir-

respective of color, into genuine fellowship. That is my ambition.

Eventually I hope to have every town and hamlet in Franklin county become a part of our organization, and join us twice a year for a Christmas and Spring Festival. The vistas opened are so vast that there is seemingly no limit to what community singing may ultimately accomplish. I have scaled the heights of joy and been cast into the depths of despair since the organizing of the community sings by the Columbus War Camp Community Service. Our first sing, at Memorial Hall, June 23, was the happiest event in my musical career. When the audience of 4,000 sang the Stephen Foster melodies I felt I had been transported to "holy ground," and I believe I was not the only one present who experienced this emotion.

Last Sunday, after all of our elaborate preparations for the sing at Franklin Park, the elements temporarily washed all optimism out of me. However, "hope springs eternal in the human breast," so I am looking forward to seeing every man, woman and child in Columbus follow the flag and the Barracks Soldiers out E. Broad street next Sunday afternoon at 3:15 and join in singing loud enough to reverberate across the seas to hearten our armies.

CORT TO HAVE MUSICAL COMEDY PREMIERE

A theatrical event of great importance will be the presentation of a new musical farce, "Up in the Air," for the first time on any stage, at the Cort Theatre on Sunday night, August 18. "Up in the Air" is described as a musical entertainment of the most modern type, possessing those elements of intimacy that have been characteristic of recent productions. The book and lyrics made by Michael Corper and Waldo C. Twitchell and the music by Arthur M. Fournier. The producers are two well known men of the theatre, Dana Hayes and Ben M. Giroux. The cast is headed by Ed Flanagan and Neely Edwards, who were the hit of "What Next?" at the Cort, and Eleanor Henry, the beautiful prima donna, who scored a personal triumph in "Flora Bella" and who was starred in this year's George M. Cohan Revue in New York. Alonzo Price, producer for Henry W. Savage, has been brought from the East to direct the new production.

MUSIC TEACHERS' HONOR GODOWSKY

The San Francisco Music Teachers' Association will give a dinner and reception in honor of Mr. and Mrs. Leopold Godowsky on Saturday evening, August 17th, 6:30 p. m., at the Hotel Whitcomb, 1231 Market street, between 8th and 9th streets. Godowsky has endeared himself to the musical profession on the Pacific Coast by consenting to play at the convention of the Music Teachers' Association of California, which recently took place in Los Angeles. It is fortunate that Godowsky is in San Francisco at the present time in connection with his master classes, which he has inaugurated here for the summer time.



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MUNICIPAL ORGAN RECITAL

Edwin H. Lemare's seventy-eighth recital on the great organ owned by the city of San Francisco at the Exposition Auditorium will be given on Sunday evening, August 4, at 8:30 o'clock. The songs of this recital will be by Gertrude Warren, contralto, as follows: Hepak (Mous-bergsky), Oh, Red is the English Rose (Forsyth), Le Parlate d'Amour (Faust), (Gounod). The organ program is as follows: Scherzo in E Major (from Third Symphony), (Widor), Songs My Mother Taught Me (Dvorak), Funeral March of a Marionette (Gounod), Symphonic Poem, From the West (Lemare), The Rosary (Nevin), Improvisation, Fantasia in D Flat (Saint-Saens).

The Funeral March of a Marionette and The Rosary are request numbers. At every recital Mr. Lemare intends to give at least two request pieces. General admission to the recitals is 10 cents. Army and Navy men admitted free.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

MY FIRST APPEARANCE ON THE UNIT ORCHESTRA

No. 10

After several delays the opening of my first Unit Orchestra position was definitely announced. Bright and early I went to the theatre, which was in the Bronx District in New York, with my mind thoroughly made up to demand at least an hour to try out the instrument and set up my combinations. When I arrived I found pipes still scattered around the stage and there was nothing to be done but let the workmen use every minute to get the instrument ready for the opening. It seems that something had happened to the motor during the night, which put them hours behind in their work.

About noontime the manager of the theatre came down and suggested that I play a solo number to show off the instrument and selected William Tell Overture as being suitable for the purpose. I had never played this number on the organ and there was no chance to try it on the Unit, nevertheless, I went next door, bought a copy and resolved to do my best. Two o'clock came and with it the audience. In the meantime I had had just ten minutes to get my "bearings." The show started and I was soon busy exploiting what little I knew about the Unit Orchestra. I was nervous, confused and bewildered while playing for the pictures, but my feelings were beyond description when they flashed on the screen that EDWARD BENEDICT WOULD PLAY THE WILLIAM TELL OVERTURE ON THE HOPE-JONES UNIT ORCHESTRA!

I felt like the school-boy who, unprepared, sat down to his examination papers, knowing that the only thing that would save him would be to have the school burn down. In my case "the school did burn down." I had only played the opening bars of the overture when the lights went out, the motor stopped and the organ died with a groan. It seems that the motor had

been wired onto the lighting instead of the power circuit, with the result that there was not enough current to blow the organ. I breathed a deep sigh of relief, for I knew I was saved for the time being at least. I found, however, that the worst was yet to come. It was operatic day and I had to accompany the singers on a strange instrument, with no rehearsal, reading at sight. Somehow or other I managed to "stumble" through and the afternoon was finally ended. By the evening performance I had settled down somewhat and I began to feel at home on the instrument to some extent. "Goodnight" was finally flashed on the screen, and I went home feeling that I had passed through the most trying ordeal of my career.

Then followed days of hard work. The motor did not generate enough power to blow the organ and it would "die" at various inopportune times during the performance. This meant a hasty trip to the cellar. I would pull on the belt until the motor started again, rush back to the organ and play until the next time. The insufficient wind pressure also caused ciphers which gave me great annoyance. One night the middle A on the tuba horn stuck. I went up the ladder to fix it, but try as hard as I could I was unable to find the pipe. The sound filled the organ chamber and it seemed to come from all directions. The audience had started to applaud, stamp and whistle by this time, and in disgust I turned off the motor and finished up on the piano.

The next day I found the instrument disconnected and a lawsuit started, which was not settled until the following summer, when I reopened the organ with more success.

In my next talk I will sketch the career of a few of my fellow organists who have taken up this work.

ORPHEUM

Ralph Herz, the famous musical comedy and vaudeville star, will make his reappearance at the Orpheum next week after an absence of more than four years. Like good wine Mr. Herz needs no bush. He is in a class by himself and has never been successfully imitated. No star that has appeared at the Orpheum has made a greater or more favorable impression than he has and his recital of "The Shooting of Dan Mague" is one of the greatest triumphs in the history of vaudeville. His name in itself is a guarantee that the program he will present will be thoroughly enjoyable and command the unanimous approval of his audience. His popularity in this city is enormous, and it can safely be predicted that his reception will be enthusiastic.

Maryon Vadie, an American girl, whose wonderful dancing has won international approval, and Ota Gygi, violinist to the King of Spain, have united professionally and will present their repertoire of classical masterpieces. Gygi, who has been favorably compared to the wonderful Sarasate, was at the age of twenty-two, a pupil of the great Joachim and subsequently was made a professor of music, a degree that is not awarded in this country. His deep feeling, technically perfect rendition and excellent bowing rank him as an artist of the highest class.

Dooley and Nelson, whose extraordinary versatility has won for them the title of "The Boys Who Do Everything," will present six distinctly different styles of entertainment, among which are singing, dancing, rope spinning and jazz band playing. Valda, the Creole Belle, is the possessor of a marvelous double voice, which enables her to sing with equal excellence a deep baritone and a mezzo soprano. The Brazilian Nuts is the title she gives her company. One is a black-face comedian, eccentric dancer and a tenor singer. The other is a Brazilian pianist who combines grand opera and ragtime as few virtuosi have been able to do.

Moran and Mack in their laughable dialogue; Lew Madden and Gene Ford in the rehearsal skit "Monday Morning;" the Yerxa Twins in new songs and dances, and that splendid actor Derwent Hall Caine in Sir Hall Caine's thrilling

and patriotic one-act play "The Iron Hand" will also be included in the new bill, which will terminate with a new series of the Allied Nations' Official War Films.

CORT THEATRE

"A Trip Through China," which has the reputation of being one of the greatest of feature films, from an educational and historical standpoint, will be the week's attraction at the Cort Theatre, beginning with the matinee of Sunday, August 4.

There are thousands of features of interest in this magnificent picture. No phase of Chinese work and Chinese play has been overlooked, and the mysterious republic from one end to the other has been caught by the camera of the great traveler and photographer, Benjamin Brodsky. It is the most thorough exploitation of Chinese life ever brought to this country, and the film discloses many views of the "Forbidden City" never visited heretofore by the white man. It was through the permission of the Chinese government that Brodsky was enabled to take elaborate scenes of the interior of this wonderful place, and they are shown for the first time in this picture.

The historic opium factories, since destroyed, the fire cracker factories, Chinese weddings, funerals, a Chinese typhoon or Oriental cyclone, the great Chinese wall and multitudinous features cram the 10,000 feet of film. An interesting lecture will accompany this cinematographic masterpiece. Daily matinees are announced.

ALCAZAR

"Hearts of the World," which starts its seventh week at the Alcazar Sunday afternoon, has been characterized as "real, live history." The fields upon which some of its scenes were made are still crimson with the blood of the defenders of world democracy. The smouldering ruins of the very huts in which many of the scenes which flash upon the screen at the Alcazar twice daily, today screen the movements of troops. "Hearts of the World" is the product of the battlefields in every sense, but it is a love story, a militant love story laid among the ruin and desolation of the battlefields.

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PUBLISHED EVERY WEEK

VOL. XXXIV. No. 19

SAN FRANCISCO, SATURDAY, AUGUST 10, 1918

Price 10 Cents

HERBERT I. BENNETT NOW IN SACRAMENTO

After Practically Two Months Successful Work in Southern California Camp Recreation Organizer is Given Mare Island Territory

After two months of successful work in Southern California, with headquarters in Los Angeles, and embracing the territory in the proximity of Camp Kearny, Herbert I. Bennett has been ordered to Sacramento, which represents the territory about Mare Island. This shows that Mr. Bennett has made good in his position as organizer for the War and Navy Department Commissions on Training Camp Activities in War Camp Community Service. Prior to his appointment to the Sacramento district, Mr. Bennett was three days in San Francisco, but, owing to continuous conferences, which lasted during the day and evening, he was unable to meet his numerous friends who were anxious to shake hands with him. Regarding his activities while in Sacramento the Sacramento Bee of July 27th publishes the following front page story:

Herbert I. Bennett, representing the War and Navy Department Commissions on Training Camp Activities in War Camp Community Service, arrived here yesterday, and is establishing himself permanently in the headquarters of the Commission at the Soldiers and Sailors' Club at 727½ J street. In speaking today of his mission here, Bennett, who is authorized for the work by the Federal Government, said: "The one big purpose of the two commissions which have been formed since the United States entered the present war is the upholding and improving of the morale of the soldier and sailor boys, which has been termed by Secretary of War Baker 'the invisible armor.'"

"Our experience on the Mexican border two years ago has shown those officials who are in close touch with such things the great necessity for some organization to work right among the men to keep their spirit up, and to keep them away from homesickness and despondency. Desertions and suicides increased at an enormous rate among the forces at the border after the first few months of service, when the newness of the adventure had worn away. Venereal diseases also gained a terrible foothold."

"There are now 1,500 soldier boys in one military prison in this country, many of them serving life terms. Murders have been committed, and the uniform of this country has been thrown aside by some of these men. And why? Just because of homesickness and despondency brought on by the lack of the proper recreation and environment; because of the lack of proper association with good women and business men of the type the boys associated with when they left home."

"All these things are to be remedied, and to a great extent have been remedied by the War Department and Navy Department and Commissions on Training Camp Activities. At the present time there are 200 cities throughout the country which have been brought into the big chain of service among the boys. One year ago there were but thirty-one cities in the chain, which shows how rapidly the movement has spread throughout the country. Sacramento has just become one of the 200 cities, and that is the reason I am here to look after the organization of the work."

"I have seen many cities all over the country take the same steps Sacramento is taking in this line, but I will say that nowhere have I encountered a city so entirely, so wholeheartedly in the work. Sacramento is 100 per cent patriotic," Bennett wears on his lapel a little button bearing the official insignia of the commissions. The design is the outline plan of an old Roman fortress on a field of blue. Encircling the blue is a broad red band, bearing the words in white: "War Camp Community Service." The official slogan of the commissions and which is represented by the design on the button, is "Surround the camps with hospitality."

According to Bennett, any person who is actively engaged in welfare work for the boys in connection with the Navy Department and War Department Commissions is entitled to wear the button. He promises this button will soon be as familiar a sight as the red triangle of the Y. M. C. A. or the button of the Red Cross. Bennett says his work will link up closely with the work of the Y. M. C. A., the Knights of Columbus, the Red Cross and all other National organizations engaged in work all over the United States. These organizations, he said, are recognized at Washington as the intramural activities bodies, while to the commissions which he is representing falls the responsibility of the extramural activities or work outside the camps proper.

At a meeting held here early in June, under the direction of Charles Lloyd, Executive Secretary of the Commissions, local committees were formed for work in connection with organization in Sacramento of a War Camp Community Service League. Bennett today said his work will not interfere in any manner with the work of these committees. Lloyd also is here today assist-

ing Bennett in getting settled. The names of the members of these committees are—Executive Committee: F. B. McKeivitt, chairman; Fred L. Martin, Mrs. M. R. Beard, Albert Elkus, J. C. Hobrecht, Mrs. William Beckman and Mrs. J. L. Harbaugh; Activities Committees—Clubhouse, Mrs. M. R. Beard; automobile recreation, Miss Ruth Solomon; registration, Mrs. Nettie Evans; entertainment, Mrs. L. W. Nickell; athletics, George Sims; home entertainment, Mrs. Bert Adams; community relations, L. C. Hunter; publicity, Sacramento Ad Club members.

HONOLULU TO HAVE CHAMBER MUSIC SEASON

Max Selinsky a Visitor in San Francisco for the Purpose of Concluding Plans for Personnel of Representative Musicians

Max Selinsky, a distinguished violinist, residing in Honolulu, was a visitor in San Francisco for some time, his principal purpose being to finish some plans for a chamber music quintet for which he had secured financial backing in the Hawaiian Islands. He has come here to purchase compositions and also to engage ar-

tion and guarantee on the part of Honolulu music lovers. It was Mr. Selinsky's original intention to leave after the conclusion of this series on a concert tour, but he had made such an excellent impression that the subscribers asked him to remain, and consented to his provision that financial support for a chamber music organization should be given him. In this manner Mr. Selinsky secured the necessary backing to form a chamber music quintet. These chamber music concerts will be given under the auspices of the Philharmonic Society of Honolulu, as the sustaining association is called. The pianist of the quintet will be Miss Jessie Masson, principal of the Albert Street Conservatory of Melbourne, Australia, and an artist of distinction.

Mr. Selinsky has given remunerative concerts for the Red Cross ever since the war started in Canada, New Zealand and Australia. In Montreal he was presented with a silver cigarette case by the 148th Overseas Battalion C. E. F. (Canadian Expedition Forces), the first Canadian regiment to leave for Europe. On his way to Australia from Honolulu Mr. Selinsky gave two concerts for the Red Cross with Madame Melba, and also one in Melbourne. In Honolulu, as already stated, he gave two concerts for the Red Cross recently and one on the steamer Kawi on his way to San Francisco. On this latter occasion alone he raised \$240.

Mr. Selinsky's intentions are to begin his concerts about the middle of October, giving a series of ten concerts during twenty weeks, and an additional series of ten concerts to be given partly in Honolulu and partly outside Honolulu in the Islands for the benefit of the general public, schools and other educational institutions. Mr. Selinsky will leave for Honolulu some time this month.

In addition to his concert for the Red Cross in Melbourne Mr. Selinsky gave five concerts, and three in Sidney. In Melbourne Mme. Melba presented him with a wreath and attended his concert with a party of twenty people. The diva invited Mr. Selinsky to spend a few days at her summer cottage. Mr. Selinsky's father is a renowned symphony conductor and violinist in Russia, well known among prominent musicians here. He visited his son in Philadelphia about six years ago, but returned home after his visit. Mr. Selinsky intended to give a recital before leaving San Francisco, but his arrangements for the Chamber Music Quintet occupied so much of his time that he was unable to do so. During 1917 Mr. Selinsky toured New Zealand, giving forty-eight concerts during eight weeks with a concert company of four artists.

FACTS REGARDING JOSEF HOFMANN'S LIFE

The name Hofmann is so decidedly Germanic that few people know the great pianist is in reality a native of Poland. He was born in Gracow, Russia, and naturally inherited his musical gifts. His father directed a conservatory and was a teacher of piano, while his mother gained considerable fame upon the opera stage. Young Josef received his first instruction from his father, and at the age of four began to show remarkable musical leanings and a love for the piano. As has been often stated, his progress was so phenomenal that at a charity concert when he was six years old the audience was spellbound. His father refused to let the prodigy appear in public except upon rare occasions, and it was at one of these that the great Anton Rubinstein heard the boy.

Rubinstein stated at the time that Hofmann was the only child wonder he had ever heard in whom he felt a keen interest. Accordingly, he undertook the teaching of the unusual child. Before he was ten years old, Hofmann made his professional debut in Berlin; immediately afterward, under the patronage of the Queen of Denmark, he toured that country and also Norway and Sweden. Following his tremendous successes, the youthful pianist aroused the greatest enthusiasm. After a tour of the States, Hofmann returned to Europe for further study.

He is today probably in closer touch with America and Americans than any other foreign artist. He owns considerable property here, including a fine winter residence at Aiken, S. C. On more than one occasion Hofmann has made record-breaking tours, and it is safe to say that no other pianist before the public today has ever enjoyed greater substantial support. Wherever Hofmann is announced, the hall is invariably sold out in advance; he has what is termed in the concert business, "box office value," equalled by few recitalists. Each time that he comes to America he is at once engaged by the leading orchestras for solo appearances, and during the present season, in addition to several orchestral tours, the famous pianist will fill a limited number of recital engagements in a few of the larger cities.

It is announced that Hofmann will play on this coast next season.



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Mr. Selinsky gave a series of fourteen concerts in Honolulu last season. This series included two concerts for the Red Cross. It was supported by subscrip-

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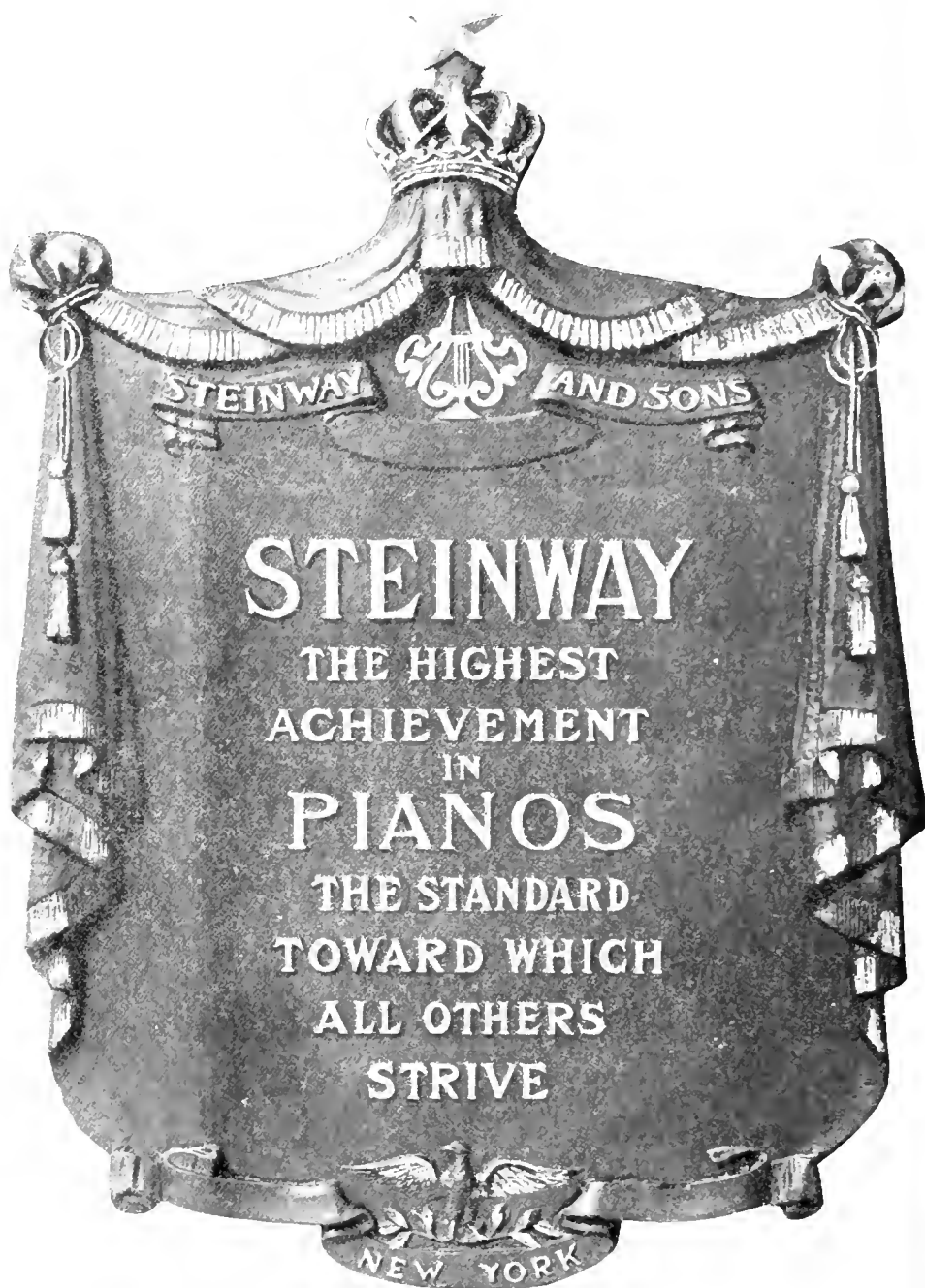
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Executive Office

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OL. XXIV. SATURDAY, AUGUST 10, 1918 No. 19

THE PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

PREJUDICE AGAINST AMERICANS

While the musical press of the United States courageously endeavoring to fight the battles the American artist and musician of ability, the Mayor and Board of Supervisors of San Francisco are equally determined to ignore the rights the American artist and in stubborn opposition to the wishes of the majority of the public (only approximately 1,000 people attending the concerts in a hall that seats 10,000) have made up their mind to foist a non-American organist, at a salary ridiculously disproportionate to his service of the people, upon the city of San Francisco. The Pacific Coast Musical Review is the very last paper in this country that would discriminate between American and non-American artists when it comes to the recognition of genuine merit. But we do think it an insult to the American people to prefer a non-American artist for a position maintained by the public when there is an American artist of equal or superior merit easily to be had, and at a salary less extravagant, in times like these.

We can not imagine why the Mayor of San Francisco and the Board of Supervisors take such an enthusiastic interest in the employment of an organist whose reputation as the greatest organist in the world is based upon ignorance and upon sad distortion of the facts. Edwin Lemare is not by a great deal the world's greatest organist. His position of honor has long since been enjoyed by the great French organists such as Guilman, who is unfortunately now dead, Widor and Dupont. We would not even class Mr. Lemare among the greatest organists in the world, for he had no opportunity to receive the endorsement of a sufficiently large number of music lovers in all parts of the world to determine whether he really belongs among the greatest. Aside from his experiences in England and America, Lemare has absolutely no reputation anywhere else in the world except as might be attained through "retorted glory."

It can not be that Mayor Rolph or the Board of Supervisors know enough about organists to be entitled to judgment in this matter, so they can not possibly select Mr. Lemare because of his reputation, unless they place implicit confidence in people interested in Mr. Lemare and interested in his drawing a large salary from the people of San Francisco. In other words, the position of organist of the city of San Francisco has been secured from the height of artistic pre-eminence to the depth of a bartered political job. The Pacific Coast Musical Review never yet has asked for political favors, nor would it lower itself to address letters of protest to people who seem to have succumbed to influences that place personal prejudices and personal likes and dislikes above a genuine regard for the best in art and education. But whatever reasons the Mayor and the Board

of Supervisors may have to force Mr. Lemare upon the public, they inferentially are taking a stand against American artists, for we have residing in our midst an AMERICAN organist of world-wide reputation. We would not be so foolish as to say he is the greatest organist in the world, for this is impossible to ascertain, unless all musical people in the world were permitted to register their opinions on this subject. But Clarence Eddy is an organist of international reputation. He has played more concerts and has been hailed in more countries than Mr. Lemare. At the Panama-Pacific International Exposition Mr. Eddy, although appearing in the beginning when the weather was inclement, proved his popularity by attracting very large audiences. But Mr. Eddy is an American, and he has evidently no chance to secure recognition from those musical "connoisseurs" who have the power to give the "job" of municipal organist to those whose friends they wish to placate.

It is not a pleasant position for a politician to be in to gradually establish for himself a reputation for being anti-American in his attitude to our distinguished American artists. For Mr. Lemare is not only non-American, for which he should certainly not be reproached, but we believe he has applied for citizenship in the United States, not because of his desire to swear allegiance to the American flag, for in such an event he would have done it before, but evidently for the reason of retaining his position, which was beginning to become endangered because of the fact that non-citizens of the United States can not draw salaries from this municipality according to the City Charter, except upon special and transient occasions. And still the Mayor of San Francisco and the Board of Supervisors deliberately ignore the presence in our midst of an American organist of international reputation and employ an organist who, according to appearances, forswears his own country to retain a political job in this community. It is disgusting!

THEY ARE PUNISHED ENOUGH

In the Pacific Coast Musician for August we find the following extract from a column article headed: "We Satisfy Editor Metzger:"

"Mr. Metzger then pays his compliments to San Francisco musicians who realize and take advantage of the publicity opportunities offered by the Pacific Coast Musician, but do not patronize the Musical Review. * * * * Again we have occasion to compliment Editor Metzger on his discrimination and editorial courtesy. His fine words show that, as he says, he 'has not a jealous bone in his make-up,' and we are sure that the San Francisco musicians who prefer to use the Pacific Coast Musician as a means for reaching the largest public will not be penalized for their choice."

Brother Colby, or Prybil, is absolutely correct. We never penalize. If there are really San Francisco musicians who believe that the Pacific Coast Musician reaches the largest public and offers better publicity opportunities than the Pacific Coast Musical Review, they are surely punished enough without our adding more to their burden. All we say is that artists or teachers who believe any music journal, whether published in San Francisco or anywhere else, good enough to use for personal exploitation at the expense of the publishers, and not good enough to patronize regarding advertising or subscription, are not worthy of recognition.

This is merely the expression of a principle, and was not intended, as specifically set forth at the time, as an outburst of ill-humor, or as a reflection on the wisdom of those using the columns of the Pacific Coast Musician. We have never yet advised anyone against using the columns of any other music journal. The fact that we write the things we do should be sufficient evidence of our independence and frankness. We are not afraid to advertise a contemporary, and if Messrs. Prybil and Colby do not believe this, they do not have to.

In an editorial of this same issue of the Pacific Coast Musician, wherein the paper seeks the appointment as official organ of the Music Teachers' Association of California, it is said: "Incidentally, it may be remarked that approximately

twenty-five per cent of the increase in membership of the Los Angeles Teachers' Association, which within nine months has jumped from one of the smallest to the largest in the State, has come directly by efforts of and through the offices of the Pacific Coast Musician."

We might add to this that there would be no State Music Teachers' Association today if the Pacific Coast Musical Review had not influenced the re-organization, and demanded the first State Convention ever held by the teachers of California. The next convention will be held in San Francisco, and after that it will be time to brag about which city has the largest organization. The Pacific Coast Musical Review will also resume its campaign for a teachers' organization embracing the entire Pacific Coast, which it suspended a few years ago, because of lack of co-operation on the part of the officers then in charge.

And, by the way, we are not seeking the appointment of the official organ for the State Association. We believe an official organ is a snare and a delusion and absolutely unnecessary, for it unintentionally estranges the whole-hearted support of the daily press, without which the association could not possibly attain any ambitious aims. Let all papers—daily and weekly—combine in the support of the association, without any reward in the shape of official appointment, which frequently includes obligatory subscriptions and advertisements.

IMPORTANT EDITORIAL ANNOUNCEMENT

The Pacific Coast Musical Review has never been mercenary in its attitude toward the musical public and the artists. We are always glad to publish items of general NEWS interest. Such news interest naturally ceases the moment that the announcement is made. Repeated announcements of certain events change from the character of a news item to an ADVERTISEMENT, and the Pacific Coast Musical Review nor any other paper can possibly be expected to publish such valuable advertising material, unless the artist is willing to enable this paper to pay its publication expenses. Therefore we will establish the rule, beginning with this issue that announcements, after made once, are subject to legitimate advertising support.

The Pacific Coast Musical Review will never achieve its ambitious aim to enlarge the number of its pages permanently if it continues to donate valuable advertising space. We have succeeded in convincing certain managers of New York that the paper can be of assistance. London Charleston is now advertising the visit of Eddy Brown; Rudolph Ganz, Mav Peterson, Marcella Craft, Mabel Garrison, Alice Nielsen and other distinguished artists have expressed their willingness to take advantage of this paper's publicity value. It would be unjust and unfair to those artists who use the columns of this paper in a legitimate and generous spirit, if we devoted attention and constant publicity to those who fail to recognize their obligations.

So we repeat, while we will continue to publish news items irrespective of advertising patronage, we must reserve to ourselves the right to restrict advance mention for ensuing concerts to those who assist us in getting the paper published. This advance mention will naturally depend in volume and frequency of publication upon the support accorded us. There is no other way to convince managers and artists of the advertising value of the paper.

This is the time when American artists should take the opportunity to combat the unreasonable prejudice that has existed against them in this country. But the American artists not less than the foreign artists should not expect newspapers or music journals to secure for them a hearing before the American public merely by well merited praise of their work. In order to earn name and fame publicity is absolutely essential. Unless an artist is known to the public he or she can not expect large audiences at concerts. Nor is it fair to any publication to create such a name at its own expense. A little investment on the part of an artist toward creating a name will later be multiplied many times through box office receipts—provided of course, that the artist can "deliver the goods."

FRANCIS STUART'S REFINED STUDIO WORK

The other day the writer dropped in at Francis Stuart's studio on Leavenworth street and was just in time to hear two delightful vocalists. One of these artists has sung in public for some time and possesses a dramatic soprano of fine timbre and ringing quality and sings with excellent spirit and enunciation, while the other is a lyric soprano of charming quality, whose poetic instinct easily impresses one who knows. It is some time since we had an opportunity to admire Mr. Stuart's conscientious and thoroughly competent vocal training. He possesses such splendid principles that in many respects we consider him an example worthy of emulation. We are writing these lines against his special admonition, for he does not wish to be "puffed" in the papers. But we can not refrain from giving this expression to our gratification in witnessing the work of one whose efficiency is unquestioned, and whose regard toward his colleagues is so great that he refuses to have himself publicly associated with the name of pupils who come to him from other teachers or who have not studied with him exclusively. Mr. Stuart's ideas are excellent, and are in certain respects based upon the school of Lamperti, who was Mr. Stuart's teacher. It is the school of the genuine bel canto and its influence is apparent among those students whom we heard in Mr. Stuart's studio the other day. Mr. Stuart is meeting with well merited success. He lives in Mill Valley, but comes to this city almost every day and is kept busy from morning until evening while in town. Pupils come to him from every part of the coast and some even from the East. After the summer season Mr. Stuart will return to New York for the winter.

A. M.

THE MIDSUMMER MUSIC OF BOHEMIA

The annual concert given by the members of the Bohemian Club for their ladies and other friends will take place at the Cort Theater next Thursday afternoon, when selections from "The Twilight of the Kings," music by Wallace A. Sabin and book by Richard M. Hotaling, will be the principal feature of the program. Those who were privileged to hear the music of this latest work of Mr. Sabin at Bohemian Grove last Saturday night are ardent in its praise, the numbers being written in the happiest style of the composer of "St. Patrick of Tara" and all of a most melodious type. The Symphony Orchestra which will interpret the selections will number seventy picked musicians and the Bohemian chorus of sixty voices will be heard in several numbers from the work. The beautiful ballet from "The Land of Happiness," the grove play of last year, book by Charles Templeton Crocker and music by Joseph D. Redding, will be played under the baton of the composer and a number of particular interest will be a movement from the New England Symphony of Edgar Stillman Kelley, who has just been made an honorary member of the Bohemian Club and who will also conduct. The vocal soloists will all sing selections from "The Twilight of the Kings," Easton Kent giving the "Song of Love," Jerome P. Uhl singing the "Drinking Song," Winfield Blake giving the "Song of the Wanderer" and Charles Bulott being heard in the "Song of Peace." Composer Sabin will direct the orchestra in all of the music from "The Twilight of the Kings" and author Hotaling will read a synopsis of the play. Seats will be ready at the box office of the Cort Theatre Monday morning.

ANOTHER SUCCESSFUL PASMORE PUPIL

Mrs. George H. Coolidge was the vocal soloist at one of the recent afternoon entertainments at the Oakland Kiema Theatre for the benefit of the Y. W. C. A. branch of the Federation of Women's Clubs. Her clear, brilliantly sympathetic soprano voice charmed her large audience and "stopped the show" until she had sung several songs. Among these was a new song by Violet Rucker, "Good Bye, Soldier Boy, Good Bye." Mrs. Coolidge is one of Mr. Pasmore's most earnest pupils, and although she is studying purely for the love of it, she is developing a technique and style that bids fair to take her into the ranks of the very best concert singers.

RED CROSS CONCERT IN CARMEL-BY-THE-SEA

An Evening of Music was given at Arts and Crafts Hall in Carmel-by-the-Sea on Saturday evening, August 3d, for the benefit of the Red Cross. The participants included such well known artists as Israel Seligman, pianist; Lawrence Strauss, tenor; Signor Antonio de Grassi, violinist, and Miss Theresa Ehrman, accompanist. It is hardly necessary to speak in detail of this affair, inasmuch as the artists are so well known that it is safe to state that their artistic achievements were thoroughly enjoyed. It is interesting to note that Miss Theresa Ehrman's name is included on the program. Miss Ehrman has been absent in Paris for some time, but returned recently. Those who heard her are full of praise about her excellent playing. The complete program presented on this occasion was as follows: Prelude (Seligman), Meditation (Tschakowsky), Mr. Isia Seligman; Embarquez-vous (Godard), Extase (Duparc), Fantoches (Debussy), Il Neige (Bemberg), Mr. Lawrence Strauss; Ave Maria (Schubert), Berceuse (Antonio de Grassi), Guitare (Moskowski-Sarasate), Signor Antonio de Grassi; Lullaby (Hamilton-Harty), There Was a Jolly Miller (Leo Ornstein), Do Not Go, My Love (Richard Hageman), Charming Chloe (Edward German), Mr. Lawrence Strauss; Faust Fantasy (Wieniawski), Signor Antonio de Grassi; Polonaise, A flat major (Chopin), Mr. Isia Seligman; The National Anthem.

ART PUBLICATION SOCIETY HEAD HERE

J. P. Blake, president of the Art Publication Society of St. Louis, Mo., is visiting San Francisco during this month and is enjoying his vacation. The Art Publication Society publishes the famous Progressive Series of Piano Lessons of which Leopold Godowsky is the editor-in-chief and which enjoys such splendid vogue among the leading musical educational institutions and pedagogues in this country. Mr. Blake is a very modest and unassuming gentleman and does not like to be much talked about in print. However, since he has launched a work that is destined to be of invaluable importance to the musical educational field of the United States we can not very well let him off easily. Mr. Blake takes great pride in the Progressive Series, and although having other more remunerative enterprises, the former possesses his particular affection. We shall have more to say about the Progressive Series of Piano Lessons in the next issue of the Pacific Coast Musical Review.

A STIRRING PATRIOTIC FEIST SONG

One of the most stirring and effective patriotic songs that have come to our attention is "Women of the Homeland," just published by Leo Feist, the indefatigable and energetic New York publisher. Both words and music are resplendent with a healthy patriotism, and breathe the atmosphere of enthusiasm and sacrifice. The sentiment honors the women of the country and Schumann-Heink is singing the work with inspiring success. It belongs to the few patriotic songs that will enjoy life even after war is over.

CANTOR E. J. STARK'S MEMORY HONORED



The Pacific Coast Musical Review records with a great deal of satisfaction that the widow of Cantor E. J. Stark was recently presented with an artistically designed copy of resolutions passed by the directors of Temple Emanuel in honor of the memory of the distinguished musician and composer. The resolutions read as follows:

The Romans declared that it was sweet and degrading to die for one's country, and that is, of course, the highest service. But almost of equal importance is such loyal, intelligent, whole-hearted service as Edward J. Stark, during so many years, rendered to Congregation Emanuel as its cantor and director of its musical activities. Now that he has been taken from us it is fitting, therefore, that this tribute should be paid to his memory and spread upon the minutes of this meeting as a permanent memorial;

Resolved, therefore, that this be done and that a copy hereof, suitably engrossed, be tendered to his family as a testimonial of our affection and appreciation.

San Francisco, May 7, 1918.

H. WANGENHEIM, President.
JESSE W. LILIENTHAL,
M. S. KOSHLAND,
PHILIP LIPPITT,

Committee.

L. E. BEHYMER EAST ON HIS ANNUAL TRIP

L. E. Behymer, the distinguished California impresario, spent one day in this city about two weeks ago on his trip to the East, where he went to formulate plans for the La Scala Grand Opera Company and also to make final arrangements for artists to visit the coast under his management. Incidentally he will also look after the interests of Selby C. Oppenheimer of this city with whom he has affiliated himself. On his way East Mr. Behymer stopped over at Lake Tahoe for a few days, and he also stopped at Denver and Omaha, in which latter cities he attended some important conferences of the managers of the Middle Western States. No doubt in due time Mr. Behymer will inform the readers of the Pacific Coast Musical Review regarding those matters which will be of interest to them.

MANNING SCHOOL OF MUSIC CHANGE

The Manning School of Music, of which John C. Manning is the able director, has moved into its own home at 3242 Washington street, between Lyon street and Presidio avenue. Owing to this change of location, the school will open on August 19th instead of August 12th, but prospective students may register August 15th, 16th and 17th. Mr. Manning has certainly made a success of this fine educational institution, and he is entitled to credit for his indefatigable and capable pedagogical work.

JOSEPH GEORGE JACOBSON BACK AGAIN

Joseph George Jacobson, the well known pianist and teacher, has returned from his three weeks' vacation near Guerneville on the Russian Rivr. Mr. Jacobson enjoyed his outing, taking walking trips and automobile tours throughout that beautiful section of California. He has opened his class and is already busy following his well laid plans for the new season.

MISS WELISCH RETURNS FROM VACATION

Miss Adele Welisch, an accomplished violinist, whose work is meeting with success in the homes of prominent musical and social people, has returned from Santa Cruz county, where she spent a two weeks' vacation. While in Los Gatos she appeared in a Red Cross concert and created much enthusiasm by reason of her unquestionable artistic temperament and her effective ability in emotional phrasing and rhythmic accents.

ERNEST URCHS OF STEINWAYS HERE

Ernest Urchs, artist-manager for Steinway & Sons of New York, who has so many friends in this city, is here on his annual vacation and business trip. He was the guest of Sherman, Clay & Co., and among his most enjoyable experiences was a trip to the Yosemite Valley with Ferd. Stevenson of Sherman, Clay & Co., who put himself and his automobile at Mr. Urchs' disposal. After his return from the Yosemite Mr. Urchs spent a few days in this city and then left for Paso Robles where he will spend a few days. Prior to Paderewski's arrival he will spend a short time at his ranch near San Luis Obispo. Mr. Paderewski is reported to be on his way out from the East.

HERBERT RILEY NOW AT THE PRESIDIO

Herbert Riley, who was such a prominent member of the musical colony of San Francisco, is now a member of the 63rd Infantry Band, stationed at the Presidio. This band is attached to what is known as the Headquarters Company and is consequently occupying a certain position of prestige. Col. R. C. Croxton of the 63rd Infantry Regiment is quite musical and has taken a most benevolent interest in military bands, and sees to it that the personnel is particularly efficient. At the recent engagement of the 63rd Infantry Band at the Orpheum Mr. Riley was one of the soloists on Saturday afternoon, July 27th. He played an Old English Folk Song with band accompaniment and made such an impression that an encore was demanded. Mr. Riley was given furlough to attend the Midsummer Jinks of the Bohemian Club.

STOCKTON CLUB PRESIDENT ON VISIT HERE

Mrs. Eva Brooks, president of the Saturday Club of Stockton, was a visitor in San Francisco recently. She spent her vacation here, and having a host of friends she was quite lavishly entertained, and returned to her home convinced that the hospitality of San Francisco comes up to its reputation. Mrs. Brooks is doing a great deal for music in Stockton and her presidency of the Saturday Club will undoubtedly prove of great advantage to that organization.

FRED. R. SHERMAN GONE TO MONTANA

Fred. R. Sherman, of Sherman, Clay & Co., has left for Montana, where he expects to remain a month taking long "hiking" trips in the mountains. Mr. Sherman enjoys to spend his vacations in the open and usually returns much bronzed, but healthy in spirit and in body. His responsible position confines him to his office the greater part of the year and he naturally looks forward to his rare vacations with great delight.

California's Romantic Musical History

By Alfred Metzger

Editor and Publisher Pacific Coast Musical Review

WILL BE READY FOR DELIVERY ON OR ABOUT OCTOBER 15, 1918

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Seventy years of musical progress in California, including: History of Opera; The Tivoli Opera House; Symphony Concerts; Chamber Music Concerts; Visiting Artists; California Artists who have gained fame; Midsummer Music of the Bohemian Club; Music Clubs; Choral Festivals and Societies; Music at the Exposition; Leading Resident Artists and Teachers.

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FIRST EDITION LIMITED

"ORPHEUS" AT TIVOLI TOMORROW MORNING

With all the elaborate trappings and spectacular surroundings that characterized its California premier in complete form at the Greek Theatre in Berkeley two weeks ago tonight, Paul Steindorff, the eminent oragus of the University of California, will repeat the mammoth performance of Gluck's grand old opera "Orpheus" at the Tivoli Opera House tomorrow (Sunday) morning, beginning promptly at 10:30. It will be a unique spectacle to witness a big operatic performance on an unusually extravagant scale on a Sunday morning, but the Tivoli had to be selected because of its generous seating capacity, and the unusual scope of its facilities, and the Steindorff production of "Orpheus," as will be attested by the six thousand that enjoyed it at Berkeley, is so complete in every detail that each space is necessary for its proper interpretation. The exact same cast and production, ballets, choruses, orchestras and principals that made history at the Berkeley amphitheater will again lend their presence to the San Francisco production.

Ruth St. Denis, foremost of Grecian dance interpreters, will come up from Los Angeles to appear as star soloist of the occasion. In her dance renditions to the very Gluck music, Miss St. Denis revealed herself in greater glory than ever before, and spread charm and grace and skill throughout her work. As fine a trio of vocal soloists as have ever appeared in the opera have been assembled by Steindorff. In Lydia Sturtyvant he has secured an Orpheus that meets every requirement of the taxing role. Lois Patterson Wessitsh lends beauty of face and voice to Eurydice, and Anna Young makes the character of Cupid, the goddess of Love, one of special charm.

The fifty young Grecian dancing maidens from the Alta Peters Wright School, the big University chorus of seventy-five, and the great Symphony orchestra have been working daily to perfect the few rough spots on the premier performance, and will be in perfect form when Steindorff raises his baton tomorrow morning. The amazing stage effects, conceived by Stage Manager Ernest Holme, assisted by Prof. James T. Allen, dean of Greek at the University, and by Steindorff himself, and the wonderful light arrangements will again be in evidence, and a big crowd at the Tivoli tomorrow morning is destined to witness one of the most beautiful of stage pictures ever shown in this city. Tickets for the event are now selling at Sherman, Clay & Co.'s, and they may be secured at the ticket window of the Tivoli tomorrow morning beginning at nine o'clock.

AMBER MUSIC TRIO PREPARING FOR SEASON

Inspired by the deep blue California skies and waters of the shady Belvedere three musical minds are blending their vacation period with hours of conscientious rehearsal. These are Vladimir Shavitch, pianist; Eugenie Fiewiez, violinist, and Stanislas Bem, cellist, who

will combine their talents for the coming season to offer a series of "Trio" recitals in San Francisco and other coast cities. Of the artists themselves local music lovers are indeed familiar. Each holds a unique niche in the local music colony. Shavitch is one of the most competent of all the pianists who have elected to make California their home. Miss Argiewicz, who in private life is Mrs. Stanislas Bem, is a most brilliant violin virtuosa, and Bem is beloved of all cello artists for the beauty of his tone and his splendid musicianship. And these three, each of Slavic origin, combine with their virtuosity that rare gift of sinking their individual talents into an ensemble of glorious beauty.

¶ Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

Published in all the keys by
LEO FEIST, Inc., New York

Already they have received two consignments of musical novelties upon which they are at work, and as quickly as Uncle Sam and his newly acquired express companies can deliver them additional musical literature will be in their hands. A preliminary series of three recitals will be given on the Tuesday evenings of October 8th, November 12th and December 10th in the Italian Room of the Hotel St. Francis. Selby C. Oppenheimer, the local concert manager, has identified himself with the artists and will devote much time to their management. He will at once open a subscription list for these concerts, which will be given at an admission charge easily within reach of every lover of music, for neither artist nor manager have placed their undertaking on a commercial basis, preferring to devote their efforts toward the promulgation of higher musical ideals. As soon as programs have been definitely arranged they will be announced, and it may be

said now that the concerts will be of the most refined quality, and as the capacity of the room is very limited, advice is given that early subscriptions will receive prior attention.

MUSICAL FARCE PREMIERE AT CORT

A California production of Gotham smartness is promised when the curtain goes up on the premiere of the effervescent musical farce, "Up in the Air," scheduled for Sunday night, August 18, at the Cort Theatre. The stars are Flaagan and Edwards, recent vaudeville headliners and the emphatic hits of "What Next," and the charming Eleanor Henry, a prima donna of appealing personality and glorious voice.

Spontaneity, life and the sparkle that spells success for this type of entertainment are the ingredients which will be in evidence, according to producers Dana Hayes and Ben M. Giroux. A lively plot, with a hint of timelessness, has been provided by librettists Michael Corper and Waldo C. Twitchell, and Arthur Fournier's score abounds in song numbers of the kind that makes for popularity. Alonzo Price, the eminent producing director, is in charge of the enterprise.

Not a little stress is laid by the producers on the part that will be taken in "Up in the Air" by their all-girl chorus, which is composed of unusually pretty girls, whose charms will be happily set forth by the artistic conceptions of Madame Keeler, who came here from New York to design the costumes for the production.

Madame Keeler's inventive faculty will be finely displayed in the "What Became of Solomon's Wives?" number, with the chorus in futurist bathing suits; in "The Silver Strand" ensemble, when the maids will be aviators and roguish Blue Devils, and in "Yokohama," which calls for gorgeous Japanese effects. The height of the bizarre in costumery will be divulged in "The Rinkum Ditty Rag," a rollicking ensemble far removed from the conventional.

SIR HENRY HEYMAN ENTERTAINS AT BOHEMIA

Edgar Stillman Kelley, the distinguished American composer, and Leopold Godowsky, the eminent piano virtuoso and pedagogue, were the tent guests of Sir Henry Heyman at the Bohemian Grove Midsummer Jinks. They are both very enthusiastic about their visit to this wonderful outing place and specially so because of Sir Henry's generous and genial hospitality. Both expressed delight concerning the beautiful music composed by Wallace A. Sabio, Godowsky being specially lavish in his praise, declaring himself ready to use some of the waltzes for piano arrangements.

Charles Wakefield Cadman was to have been Sir Henry's guest for the Jinks, but was unable to attend owing to unforeseen circumstances that prevented his departure from Los Angeles. Sir Henry left for Lake Tahoe a few days ago and expects to remain there for a month of complete and uninterrupted rest. He will return to this city early in September.



LEOPOLD GODOWSKY

To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—

- 1st—The Standardization of Music Teaching and Study.
- 2nd—The Allowance of Public School Credits for Music Study under Outside Teachers.

The "Progressive Series of Piano Lessons," edited by Leopold Godowsky (Editor-in-Chief), with the assistance of Josef Hofmann, Edgar Stillman Kelley, Emil Sauer, the late W. S. B. Mathews (Co-Editors), and over twenty other contributors, is a complete course of correlated text-material, consisting of carefully graded Lessons, Exercises, Studies and Annotated Compositions. It enables all earnest teachers and pupils to meet the most exacting requirements. It is the only text-work that makes it possible for the Private Piano Teacher, Public School, Conservatory and University to work in perfect harmony with each other. Thousands of schools, conservatories and private teachers have adopted it.

The Society will submit text-material for inspection to those interested

ART PUBLICATION SOCIETY

Address—Dept. S

Saint Louis, Mo.

P. D. CONE, Representative of **THE ART PUBLICATION SOCIETY**, Publishers of **THE PROGRESSIVE SERIES, PIANO LESSONS**, will be at the St. Francis Hotel from August 10th to 20th for the purpose of demonstrating the series to Educators, Supervisors of Music and Music Teachers. By Appointment Only.

VOICE TRAINING AND PRONUNCIATION

One hears such extraordinary and misplaced efforts in song production and futile struggles in the use of the native tongue in song that one wishes that common sense were not such an uncommon article. We heard a young man with a fair voice struggle with the use of "aw" instead of a or ah, and who stretched his mouth so wide one could see his gullet, it being unmistakable evidence that he had taken some vocal lessons from some misguided and inexperienced teacher. With the mouth so open, especially coupled with the hardening of the cords of the neck producing off pitch flattening of the sounds—it was impossible to pronounce his words clearly or naturally as in speech, and that is all there is to it, with extra clarity of enunciation as when speaking for distance. Prolonging the vowel sound for legato tone does not by any means imply distortive and mispronunciation.

Improvement in English is one of the best helps to good singing and the use of the dictionary I find a much needed assistance to nearly every pupil. When asked to define even such simple words as dear-face, thrush, etc., even students at University or Normal School are at a loss to express themselves, and how can one interpret song which is the most impassioned speech added to melody and requiring the highest self expression, if one does not know what one is saying, nor the meaning of the words. A pleasing voice and pretty face will carry a young singer a little way, but if nothing is said, or so mispronounced as to be unintelligible, the singer soon palls and wonders why she has failed to please. Men are less studious than women in the arts.

In the studio it is always wise to imagine an audience present, that singing does not become dull and introspective. We have found it very helpful in illustrating this criticism to ask other members of the class or visitors, notably little children, to tell what they hear of a pupil's words and as children tell the truth, the result is often amusing, as in the game called "Gossip," where each repeats to his neighbor a whispered sentence which is always entirely distorted by the time the circle has listened and repeated what one "thinks" one hears.

Then visualization—how can you picture in song to the audience, as Yvette Guilbert does, if you have not translated into thoughts the words of the song? Continuity is something almost never present in the concert singers' mind and so never gets to the audience. Plunkett Greene says the march of the song must never be interrupted from the first, not from the accompanist's prelude to the last of the finale. Instrumental soloists, including pianists, will do well to heed this important rule.

The time is past when merely to vocalize or pianize or violinize, though never so skillfully. The singer must also be a musician and also well educated in the broadest sense to have any success at all, but fulfilling these requirements, the singer is the happy missionary with a mission much appreciated and most worthwhile to self and audience.

BLANCHE ASHLEY.

MUSIC TEACHERS HONOR LEOPOLD GODOWSKY

The San Francisco Music Teachers' Association has completed its plans for the dinner to be given in honor of Leopold Godowsky at the Hotel Whitecomb, 1231 Market street, on Saturday evening, August 15th. All members of the Music Teachers' Association who desire to attend should send their reservations to the secretary, Alice Kellar Fox, 62 Baker street, not later than August 15th. Members enjoy the privilege of inviting guests. The occasion is such an important one that every member who can possibly do so should be present to do honor to a distinguished artist and pedagogue. Inasmuch as the ninth annual convention of the State Association will be held in San Francisco next July, everything should be done to gain prestige for the association.

REES CLUB'S SECOND RED CROSS TEA

Program Compiled Exclusively of Compositions by Mrs. Abbie Gerrish Jones and Audience Delighted With Fine Work of Soloists

The Rees Vocal Club, consisting of pupils of Mrs. Richard Rees, is giving a series of three Musical Teas for the benefit of the Red Cross, which are proving unqualified successes. The second of these events was given at Mrs. Rees' studio on Saturday, July 20th, and the program was exclusively devoted to compositions by Mrs. Abbie Gerrish Jones. The composer was present on this occasion and delighted her hearers with a lucid dissertation on the manner in which she works, and everyone in attendance was enthusiastic about Mrs. Jones' compositions, for they breathe the essence of poetry and romance, and really ought to be represented on the program of every singer who appears before the public. They are melodious and easily singable and the words are of more than ordinary literary and poetic value.

The program presented on this occasion was as follows: Songs—The Hepatica and the Bee, Somebody's Dear Eyes, Miss Madeline Gallagher; A Song of May, Mrs. Harvey Feighner; My Dear Little Irish Rose, Miss Alice Gallagher; Piano—Nocturne, Indian Legend, Dance a la Russe, Mrs. Alberta L. Hyde; Songs—Egypt, Windy Nights, Crossing the Bar, Impatience, Jack Hylman; What Shall I Sing to Thee, Hidden Thoughts, Mrs. Charles McWest; Annunciation, The Meadow Lark, Miss Ruth Mitchell; Sleepy Chillyen Song, O For the Love of You, Miss Beatrice Becker; O, Lark so High, The Water Sprite, Knowest Thou Dear Love, Mrs. Richard Rees; Miss Beatrice Becker, Mrs. Charles McWest, accompanists, flute obligatos by Elias Hecht.

The next Tea will take place on Saturday, August 24th.

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EDDY'S STANFORD UNIVERSITY PROGRAMS

The programs arranged for the week of August 6th which Clarence Eddy is now presenting at the Memorial Church of the Stanford University are as follows:

Tuesday afternoon, August 6th, at 4:15: Prelude e Fuga (new), (Alberto Biboni); La Brune (Mist), (new), (H. B. Gaul); Sonata in C (Felix Borowski); Intermezzo, op. 40, No. 1 (A. Walter Kramer), arranged by Clarence Eddy; Spring Song (From the South), (E. H. Lemare); Coronation March (J. S. Svendsen), arranged by N. H. Allen.

Thursday afternoon, August 8, at 4:15: Fantasia (Clarence Eddy), on themes from Gounod's Faust; A Shepherd's Evening Song (new), (George B. Nevin); (a) Deep River (H. T. Burleigh), (b) Marche Nocturne (George McMaster), arranged by Richard Keys Briggs; (a) The Question, (b) The Answer (William Wolstenholme); Overture to William Tell (Rossini), arranged by Dudley Buck.

Sunday afternoon, August 11, at 4:15 o'clock: Procession Solonelle (Gaston Dethier); Egyptian Suite (R. S. Stoughton), I. Pyramids, 2. The Nile, 3. The Song of the Priestesses, 4. Rameses II; Christmas in Sicily (Pietro A. Yon); Marche Pontificale (F. de la Tombelle).

Mr. Eddy attended the Midsummer Jinks of the Bohemian Club and enjoyed himself thoroughly meeting Godowsky, Edgar Stillman Kelley and a number of other distinguished people.

EMILIO PUYANS VACATIONING AT LAKE TAHOE

Immediately after his return from Cuba and the East Emilio Puyans left for Lake Tahoe, where he is spending the balance of his vacation. He expects to return in a week or so and resume his work at the office of the Cuban consl, which official position he has been occupying for some time. It is most likely that Mr. Puyans will again occupy his position as first flutist of the San Francisco Symphony Orchestra during next season. Upon his return from Lake Tahoe Mr. Puyans will give the Pacific Coast Musical Review a resumé of his interesting experiences while in Cuba and the East.

MUSICIANS' DAY CELEBRATION

The Musicians' Union, Local No. 6, A. F. of M., gave a successful Musicians' Day celebration on Thursday, July 18th, at Shell Mound Park for the benefit of the Relief Fund. The event proved to be a brilliant success and among the features of the occasion were dancing, a grand concert, games and gate prizes. The committee in charge was composed of musicians capable of arranging an entertainment that had a punch to it from beginning to end and those who attended had no reason to regret their decision.

MRS. LILLIAN RICHARDSON VISITS CITY

Mrs. Lillian Richardson, a well known singer and composer of Australia, visited San Francisco recently after touring America and Canada in the interests of the Red Cross. She has written a new patriotic song of an appeal entitled The March Song of the Allies. Mrs. Richardson has written both the words and music to this song, which impresses because of its simplicity of theme, melodious treatment and decidedly inspiring lyrics. The proceeds of this song are devoted exclusively to the Red Cross, for which organization Mrs. Richardson is a most zealous worker. The song is suitable for choirs, camp and community singing, and has the advantage of being suitable to all times, not being confined to the war alone. Mrs. Richardson has made an enviable reputation for herself as an oratorical church and concert singer. She possesses a mezzo soprano voice of fine range and sings with splendid force and fire. The copyright and power of attorney for the sale of the song is in the care of Dean Joseph French Johnson of New York University, who will supply music stores with copies.

GEORGE S. McMANUS BACK FROM NEW YORK

George S. McManus returned from New York some time ago and before resuming his classes he attended the eighth annual convention of the Music Teachers' Association of California in Los Angeles. Mr. McManus is a member of the Board of Directors of that organization, and he appreciates this honor greatly. Mr. McManus is one of California's most successful pianists and pedagogues and is also among the busiest of professional musicians. He has a large class of well trained students who never fail to give evidence of their efficiency and intelligence. Mr. McManus is looking forward to a most satisfying season, and no doubt will again be frequently represented at the more important of the season's musical functions.

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FOURTHNER CANDIDATE FOR OFFICE

A. L. Fourtner, attorney of the Musicians' Union, and also a professional member, and former member of the San Francisco Symphony Orchestra, has filed his petition for the nomination for the office of Justice of the Peace. The petition contained 1,840 names, this being the largest filed by any candidate for this office. Mr. Fourtner has a large personal following, besides having the solid support of organized labor. His entry into the campaign for one of the places on the justices' bench will no doubt cause a stirring contest for the office, and it is predicted by those who know that he will poll the highest vote for the office. The gist of the above item is culled from the Labor Clarion, and we can safely add that Mr. Fourtner is a gentleman highly respected in the profession and one whose integrity and honesty remains unchallenged.

THEODORE SALMON BACK IN CITY

Theodore Salmon, the well known and exceedingly efficient pianist, composer and pedagogue, who enjoyed such brilliant success during his former sojourn in San Francisco, has returned after a prolonged absence in the East, and has located his studio in Room 601 Kohler & Chase Building. A number of his former pupils immediately enlisted in his class when they heard of his return, and this number has been augmented with several new students who are familiar with Mr. Salmon's enviable reputation. In addition to his standing as a peda-



THEODORE SALMON

The Efficient Pianist and Pedagogue, who has returned to San Francisco after an extended sojourn in the East

gogue Mr. Salmon is known as a composer and two of his recent works entitled *Reverie* and *Apparition* have just been published by G. Schirmer of New York, and are already enjoying gratifying demand. These two works have been played by Mr. Salmon on his concert programs given during his Eastern stay and were received with the utmost enthusiasm.

For the present Mr. Salmon will be at his studio on Mondays, Wednesdays and Saturdays. He has a host of friends who will be pleased to greet him again, and both as artist and teacher Mr. Salmon has endeared himself to a large following of staunch admirers. During the time Mr. Salmon has spent in the East he has devoted his time to both instruction and concert work. His technic is specially fluent and skillful and his interpretations are sound and fraught with emotional coloring.

LOUIS F. RAYNAUD BACK

Louis Felix Raynaud, one of San Francisco's well known piano teachers, has returned from a vacation at Lake Tahoe. He enjoyed a well merited rest and has resumed his classes, which promise to be quite satisfactory during the new season.

MISS MORSE ON VACATION

Miss Mary Alveta Morse, the well known and active vocal teacher and soprano soloist, has gone to the Diablo Country Club to spend her vacation during the month of August. However, she will be at her studio at 2119 Scott street, every Thursday and Friday. Miss Morse belongs to the most artistic and most successful of San Francisco's vocal artists and teachers, and she has every reason to look back with pride to the past

season, which proved most gratifying results.

On Sunday evening, July 7th, Miss Morse was the assisting soloist at the municipal organ recital in the Civic Auditorium, and the enthusiastic applause that greeted her showed that she met with brilliant success. Over four thousand people were in attendance on this occasion, which proves that Miss Morse has some drawing power. On this occasion Miss Morse sang *Farewell to the Forest* from Tchaikowsky's *Jeanne d'Arc* and *Her Love Song* by Salter.

TWO SUCCESSFUL TEACHERS

M. M. I. Myers and Mrs. Edith L. O'Brien have opened a joint piano studio at 1327 Leavenworth street, and both are meeting with well merited success. Mr. Myers has been teaching successfully for a number of years, and has not only established for himself a reputation as a teacher, but also as soloist and accompanist as well as ensemble player. Mr. Myers is a graduate of the New England Conservatory of Music, where he studied under Carl Faelten, and of the Vienna Conservatory, where he was a student under Epstein.

Mrs. Edith L. O'Brien is specially well equipped to teach the younger students, and will therefore act as a preparatory teacher for Mr. Myers. She has already presented a number of most successful students, among them Lillian Clark, 14 years of age, Ruth Fay, six years of age, both creating an excellent impression in concerts. Judged from the results they achieved in the past, Mr. Myers and Mrs. O'Brien should meet with gratifying success.

MUNICIPAL ORGAN RECITAL

Homer Henley, the baritone, will sing next Sunday evening at Edwin H. Lemare's organ recital in the Exposition Auditorium. Henley, who will have Lincoln S. Batchelder as his accompanist at the piano, is to give the "Pagliacci" prologue in English, Handel's "Where'er You Walk" and other selections. Lemare plays at least two request numbers at every recital, those for the coming Sunday being Handel's "Largo" and Schumann's "Traumerel."

On Lemare's list also are Bach's *Prelude and Fugue, Great A Minor*; Dvorak's "Carneval," and Lemare's symphonic poem, "From the West," written when he was stilled by a snowstorm in North Dakota some years ago, after a dangerous voyage from Australia, where he had gone on an organ recital tour. Public interest in Lemare's recitals keeps up, the attendance lately having been on the increase. The admission charge is 10c. Army and Navy men are admitted free.

DELIGHTFUL BERKELEY CONCERT

The following article which appeared in the Daily Gazette of Berkeley of August 5th from the pen of Beatrice Clifford will prove of interest to our readers:

The concert given last Saturday evening by Mr. and Mrs. Cedric Wright and Mrs. Marie Partridge Price at Mr. Keeler's picturesque outdoor theater, was a delightful surprise even to those who know what to expect of these capable musicians. One expected something unique but perhaps rather incomplete, as the piano was in the house and the music was given from the balcony overlooking the amphitheater. However, when the piano was used the masterly accompanying of Mr. Walter F. Wenzel was audible enough and particularly effective in "By the Waters of Minnetonka," by Lieurance, in which the voice and violin also blended remarkably.

I never heard Mrs. Price to better advantage. Her enunciation carried beautifully and every tone was a joy to hear. It would take too long to review all the numbers of a very generous and entirely interesting program. Special mention should, however, be made of Mr. Wright's arrangements for two violins of several well known solos. With a second violin instead of a piano he has retained remarkably well the composer's harmonization, while the beauty and richness of tone, Mr. and Mrs. Wright evolve is extraordinary. Their duets were a delight and perhaps the pleasure culminated when Mrs. Price's beautiful voice was added to the ensemble.

A number of the visitors were from San Francisco and it is easy to predict that before long this charming little theater in the hills will be one of the most popular pilgrimages about the bay for those who know and love the artistic.

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Cacofunnics

By The Futurist

Since Herbert I. Bennett is now busily engaged in Uncle Sam's service and unable to write his cheerful Minor Notes, for the present at least, I will take pity on those of the readers of the Pacific Coast Musical Review who occasionally like to mix their sense with a little non-sense, and will resume these Cacofunnics where I left off a little over a year ago. I trust (in thus again venturing into the field of dangerous escapades) to be able to prove my courage, for it is not always healthy to be funny. The trouble is that there seems to be a difference of opinion regarding jokes. Those who make jokes sometimes commit an error of judgment by miscalculating the sense of humor of the other fellow. So I want to warn my readers beforehand, that if any of my jokes do not look as funny in print as they appeared to me before printing them, there is no intention of committing suicide on my part, nor is such a joke penned with malicious intent. If you can't laugh—smile. If you can't smile—grin. If you can't grin—well, then grit your teeth and bear it.

The other day I had the pleasure of calling on Mr. and Mrs. Alfred Hertz, who are now residing in Belvedere, one of the most beautiful summer residences in California, or the world. But, don't tell anyone I told you, for the Belvederiaus are most exclusive, and do not wish their delightful abode too greatly advertised. From Sausalito you take a little two-by-four boat that brings you to the landing at Belvedere. If you are lucky you can land, if you are not, and the sea is choppy, you can take your chance. The worst that can happen to you is to get cold feet in the ocean. During the summer there is less danger of getting wet in a dry state than during the winter. So you need not be nervous about going to Belvedere. On the way over there is a Buoy. Ordinarily there is a Whistling Buoy, but Belvedere is an exception. They have a Bell-Buoy, and you can hear the bell ringing as you glide along the limpid ocean waves.

A heading in Musical America of June 29th reads as follows: "Boston Symphony Ousts Eighteen Players as Enemy Aliens." While this action is absolutely proper and perfectly justified at this time, it should not stop by simply ousting enemy aliens. There are aliens in many orchestras who are not exactly enemies, but who are alien to musical interests and to music as an art. Of course, we are not now speaking politically, but merely from an artistic standpoint. I mean that a movement to oust incompetency altogether and recognize efficiency only, should be launched in this country. To make a fight for American musicians, simply because they are born in this country, will never accomplish anything. To make a fight for efficiency, preferable American efficiency, right now is an excellent idea. As long as mediocrity is excused among our leading musical factors American artists and composers will not be recognized anywhere—not even right here. What is more necessary than anything else is to demand EFFICIENCY from our teachers, artists and orchestral leaders. The rest will be easy. And this is NOT a joke this time.

In the Pacific Coast Musician for July (which, by the way, is a very handsome and prosperous looking edition) I find the following interesting item: "Christian Timmer has been offered the position of conductor of the Municipal Orchestra in San Francisco, formerly directed by Sokoloff and Schiller. This orchestra offers popular programs but has had a rather precarious existence. Mr. Timmer has had ample experience for such a position, but is waiting for definite and satisfactory terms, correspondence concerning which is under way." This is news indeed. I compliment the Pacific Coast Musician for being able to secure news which even the press of San Francisco is not aware of. In addition, there is some information in this paragraph that looks strange to those of us who know. Since there are more

candidates than Auditor Boyle has salary for, and since everyone knows that the salary is \$100 a concert—Mr. Schiller being "dis-engaged" because he wanted \$200—we can not see how Mr. Timmer could have been "offered" the position, nor how there can be any discussion of terms. The candidates who are seeking the position are aware of the terms. If they still want it, no discussion is necessary. Sokoloff never conducted the Municipal Orchestra. Mr. Schiller is the first and, apparently, the last conductor, or non-conductor, of our Municipal Orchestra. Mr. Sokoloff was conductor of the People's Philharmonic Orchestra, which had a checkered career. The Municipal Orchestra could not have had possibly anything but a brief career—not a precarious existence—for the city footed the bills to the tune of \$10,000. The truth of the matter is the question of the Municipal Orchestra has been dropped for the present. There is a likelihood that the San Francisco Symphony Orchestra will give a series of popular concerts at the Civic Auditorium next season which will take the place of the concerts of the Municipal Orchestra. And this is as it should be. In the meantime either the Pacific Coast Musician or Mr. Timmer must have enjoyed a beautiful Midsummer Night's Dream in which Chairman Emmet Hayden appeared to them asking Mr. Timmer to please be the conductor of the Municipal Orchestra, as no one in San Francisco was available except Paul Steindorff, Giulio Minetti, Herman Heller, and about a dozen more who applied for the position. In the meantime, after awakening, Mr. Timmer is waiting for "definite and satisfactory" terms—and if he waits until he receives an answer he will live a long time.

LETTERS FROM GREAT SINGERS

Just as a light which sends forth its beacon from the top of a hill cannot be hid, so the man or woman who has achieved the heights professionally cannot remain in obscurity. Although he has been in California only a short time, such is the fame of Jean Criticos that the musical elite and the earnest student have already come to look upon his studios as a place for the gathering of inspiration. The word of this pedagogue either of disapproval or commendation has come to be a vital factor in many lives, amongst which are numbered some of the greatest singers the world has ever known.

"You are the first to whom I have written since my debut last evening. Now that it is over, and I can breathe a bit, I owe to you, my dear master, the success that I have had and I send it to you. If the papers do not state who my teacher is, it is because they do not wish to do so. I have proclaimed it from the house tops. I am constantly congratulated on the fine vocal line that I have, which, it is said, is seldom heard nowadays. Both my associates and strangers have told me this." So wrote the lamented Jeanne Gerville-Reaché to her teacher, Jean Criticos, on the occasion of her debut with the Manhattan Opera Company in New York City. This is one of the examples of gratitude which is most interesting and worthy of emulation. There is, too, a feeling of good comradeship between the teacher and the pupil revealed, which cannot fail to delight. In another letter which Mr. Criticos has among his collection, Mme. Gerville-Reaché writes: "Thanks, thanks a thousand times for the great success that your admirable advice has helped me to obtain! You would have been very happy and very proud if you had been able to be present at that performance where the public recalled me twelve times after the first act. The entire press was admirable, and in spite of the debuts of three stars—Garden, Tetrazzini and Labiaux, I was recalled no less than a dozen times; but I must tell you, my dear master, of all these successes, You have a right to know."

It was in the fall of 1885 that Jean de Reszke made his debut at the Paris Opera in Massenet's "Le Cid." His success was instantaneous, and the management cast him at once for the part of Nelson in "L'Africaine." Great artist as he was at that time—not long after his change from baritone to tenor—de Reszke found certain difficulties in preparing the part. One afternoon, promenade through the Champs-Elysees, he chanced to meet his friend and fellow artist, Jean Criticos. As the two friends met and strolled together, de Reszke spoke to Criticos of the difficulties he was having with certain passages in "L'Africaine," and Criticos, in a spirit of friendly comradeship, suggested the employment of certain methods to conquer them. De Reszke, alert as he always has been, and still is today, to any new phase of his art, became interested at once. The two friends adjourned to the De Reszke apartment, where De Reszke might apply the ideas suggested by Criticos to the passages in question. They began work at four o'clock in the afternoon, and it was four the next morning before they left the room. It was to this twelve hour seance, and succeeding ones of the same importance, which extended over a period of many months, that De Reszke refers in the inserted letter, when he writes: "Thank you again with all my heart for your good 'conseils,' and the proof of friendship which you showed me on the day of my debut in 'L'Africaine.'"

The extracts from the letters mentioned above represent only the spontaneous, unsolicited testimonials of two great artists to the good which they derived from work with the distinguished French master. In the Criticos collection there are letters of friendship and admiration from practically all of the great names of the contemporaneous French musical world—from the late Jules Massenet, from Charles Widor, from Gabriel Faure, and from the old master Camille Saint-Saens, to mention only a few. Though, like all true Frenchmen of birth or adoption, he has spent almost the whole of his professional life in the homeland, the Criticos influence has been felt on the concert stage and in the opera houses all over the world. From his Paris studio ar-

*Mon cher ami.
Croyez avec amitié de
vasser cher moi deman
ter. C'est à la fois par
de plusieurs choses en atten
dant je vous remercie enco
de tout pour vous m
bon conseil et la preuve
d'amitié que vous m'avez
témoigné à l'occasion de
mon début dans l'Africaine
vous n'avez pas affaire
à un ingrat et je
espère de vous la preuve
le mieux possible.
-Jean de Reszke*

Facsimile of Letter Written by Jean De Reszke to Jean Criticos in Grateful Acknowledgment for Excellent Advice

tist after artist has gone forth to make a name for himself or herself in lands all over the world.

DATA CONCERNING PETERBOROUGH PLANS

Editor Pacific Coast Musical Review:
The Government has been most kind and interested in our plan to house convalescent war sufferers, but we face a great difficulty. Nurses and doctors are so few for even the large hospitals, the Government will not be able for the present to undertake any place where less than a thousand men may be cared for, though they say that later on there will be great need of such places. In the meantime, already realizing our possible usefulness on a smaller scale, we have moved our colony into small quarters and are equipping the large buildings and the studios nearby for the invalided men who are no longer technically soldiers. They may be V. M. C. A. or ambulance men, perhaps not wounded but ill and broken down.
We will arrange the place for twenty-five, and risk starting it with the small sum I have gathered, feeling sure the moment we have people there the funds will come in. Some Government men have been quite frank in saying in this way there will be little risk to our buildings, but they fear great damage being done, should no choice be possible as to the men coming in, as would be the case in a Government camp. With a smaller number we would try to have those coming to us either from the artist or professional classes. They would be the ones to more fully appreciate the place, and indeed this officer I am quoting doubted whether the ordinary soldier would want to come to us.
We ourselves are having a desperate struggle to keep up the colony work and the general care of the place. We hope to make it possible this season, but it is only because the colony has become a really co-operative affair. Every member helps on the farm or in some other useful way.


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RUDOLPH GANZ TO STAY IN AMERICA

Rudolph Ganz received a letter from his friend Isadore Philipp in Paris, which necessarily cancels Mr. Ganz's contemplated trip to France and Switzerland in September. His view of things pertaining to the daily and particularly to the musical life in the French capital can be well understood when one considers the recent changes in the war situation, and especially the recent declaration of the French government, that the Dept. de la Seine (which includes Paris) be added to the war zone. Following is an extract from the letter referred to:

"I must tell you not to come. The reopening of the concert season is problematic. The anxiety that grips all our hearts is frightful. You might come, but it is doubtful if you could return in time for your American engagements. Stay over there. * * * It took Blanchet (the composer and a mutual friend) three weeks to get back into Switzerland (the trip usually takes about eight hours)."

Mr. Ganz is very much disappointed at the failure of the undertaking into which he had put his heart, as it was to be, as he expressed it: "My modest share in maintaining the moral support of the great cause that is slowly but steadily moving towards victory." Mr. Ganz's passage on a French steamer was already booked. He had a personal letter of recommendation from the Swiss Minister in Washington. Most of the orchestra engagements in Switzerland were dated and the programs decided upon. He is now cancelling all these bookings. The initial ambition was to heed the call from Paris and the realization of this has now failed, at least for the present, much to his regret.

Mr. Ganz will appear several times in New York during the coming season, and will give many concerts for the benefit of needy French colleagues for whose relief he expected to play over in France.

SUCCESS OF THIRD LIBERTY LOAN

In the detailed report of the Third Liberty Loan in the Twelfth Federal Reserve District just compiled from the official records it is found that Pinal County, Arizona, holds the record for the highest over-subscription with 1308.96 per cent of its quota. White Pine County, Nevada, was first in the percentage of population, subscribing with a record of 67.68 per cent. Gila County, Arizona, won second place nationally in per capita subscriptions obtained by women, and White Pine County, Nevada, was fourth nationally.

In this district Alaska won over the States in the percentage subscribed according to quota with a record of 252.58 per cent. Arizona was second with 213.17 per cent and Nevada third with 186.05 per cent. In the percentage of population subscribing, Southern California was first with 34.73 per cent and Northern California second with 28.76 per cent. The percentage of subscription according to quota in the entire district was

136.13 per cent and the percentage in the district according to population was 25.71 per cent. The national percentage of quota was 139.7. Oregon was the first State in the district to reach its quota, and if it had not been for an error in making the report of one bank Oregon would have had the national honor, winning from Iowa, which was first officially by a few hours.

Among the larger cities of the Twelfth District, Vancouver, Washington, was first in the percentage of amount of quota subscribed with a total of 731.55 per cent. Alameda, California, was second with a percentage of 369.89. Phoenix, Arizona, led the large cities of the district in the percentage of population subscribing, having a total of 86.28 per cent. Long Beach, California, was second with a total of 76.21. The Fourth Loan will be offered September 28 to October 19. The amount has not been determined, but is expected to be six or eight billions.

MME. JEANNE JOMELLI SINGS FOR RED CROSS

Ball Room of Hotel Shattuck in Berkeley Crowded With Enthusiastic Audience Which Applauds Fine Program

By ALFRED METZGER

Mme. Jeanne Jomelli, the distinguished dramatic soprano, gave a benefit concert for the Berkeley Red Cross Shop in the ball room of the Shattuck Hotel on Thursday evening, August 1st, which attracted an audience that filled every seat and that gave vent to its enthusiasm by frequent outbursts of spontaneous applause and by numerous demands for encores. Mme. Jomelli, on this occasion, was assisted by Mrs. Herbert Sanford Howard, dramatic reader, and Fred. Maurer Jr., pianist.

The program, which proved to be well selected, was as follows: Chere nuit (Bachelet), Trahison (Chaminade), Pantoques (Debussy), J'ai pleuré en rêve (Jeanne Jomelli), Nymphes et Sylvains (Bemberg), Mme. Jeanne Jomelli; Poems by Tagore (Gitanjali), set to music by John Alden Carpenter, (a) When I Bring to You Colour'd Toys, (b) The Sleep that Flits on Baby's Eyes, (c) I am like a Remnant of a Cloud of Autumn, (d) Reading with Music (Frederick Maurer Jr.), Walter de la Mare (from "Peacock Pie"), Mrs. Herbert Sanford Howard; Call Me No More (Cadmian), He Who Moves in the Dew (Cadmian), Spirit Flower (Campbell-Tipton), Baby (Mrs. Beach), Were I a Star (Fred. Maurer, Jr.), Mme. Jeanne Jomelli; Pauline Pavlovna, by Thomas Baily Aldrich, Place: St. Petersburg, Scene: Masked ball at the Palace of the Czar, Characters: Pauline Pavlovna, Count Sergius, Pavlovitch, Mrs. Herbert Sanford Howard; Aria from the Opera Louise (Charpentier), Aria from the Opera Tosca (Puccini), Aria from the Opera Butterfly (Puccini), Mme. Jeanne Jomelli.

Mme. Jomelli was in splendid voice and in excellent artistic mood. She was specially effective in her refined interpretations of a number of French songs which she sang with that finesse and that elegance of style for

which she has become so justly famed. The series operatic arias at the close of the program gave her an opportunity to reveal her intense dramatic temperament and her big, resonant voice came here particularly to the fore. Mme. Jomelli also sang a group of works by American composers, which she invested with that artistry which emphasized the spirit of the music as well that exquisite artist whom we have known during the last few years as an ornament to the concert stage.

Among the songs interpreted on this occasion were two by Frederick Maurer, and both were heartily received. One was a reading with music entitled "Peacock Pie," and the other was Were I a Star. Both exhibited an originality of ideas and an ingeniousness of treatment that reflected most creditably upon the composer. Mr. Maurer possesses the gift of melodic invention to a gratifying degree and consequently his songs prove a most grateful addition to a song program. Mrs. Howard's readings were greatly enjoyed by the audience and particularly those with musical settings. Mr. Maurer distinguished himself with his accompaniments as well as the piano settings to the readings, exhibiting that artistry and judgment which have contributed toward making him such a favorite in this vicinity.

FRANK W. HEALY RETURNED FROM VACATION

Frank W. Healy has returned from Lake Tahoe, where he spent his vacation, and is now busy with his plans for the coming season, which promises to become one of the most active in his experience. Among the artists to appear under Mr. Healy's management during next fall and spring will be John McCormack, Lucien Muratore, Margaret Matzenauer with Frank La Forge, Rudolph Ganz and Frances Alda, and others to be announced later. Mr. Healy enjoyed his vacation thoroughly and has given sufficient energy to make things hum around his office.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

SUCCESSFUL UNIT PLAYERS No. 11

I regret exceedingly that I am not personally acquainted with the careers of all the successful Unit players, so I can only talk of those whom I have known personally. The first player who took up this work was Frank White, of New York City. Mr. White had been a successful organist and director, but he gave up his entire career to learn to play the Unit Orchestra, under the personal instruction of Mr. Hope-Jones. It was the hardest kind of pioneer work which he undertook, and for many months he gave up all remuneration in order to devote his entire time to study. When he finally became proficient he was chosen to open all of the new Units as fast as they were installed. This work took him to most of the largest cities and everywhere he made a deep impression with his scholarly work. After the death of Hope-Jones, Mr. White founded a company of his own to manufacture orchestral organs. Handicapped by lack of funds it was not very successful from a business standpoint and was finally dissolved. Mr. White has since gone back to organ playing and will no doubt be heard from soon in a big position.

Mr. Clarence Reynolds, another of the pioneers, made his reputation playing the Hope-Jones instrument in Ocean Grove, N. J. He is now presiding over the big municipal organ in Denver. The late W. C. MacClymont, who played at the California Theatre, and later at the local Strand Theatre until his death last spring, was one of the first players to follow White into the game. Another was Dr. Roziort, a celebrated French organist. These men had both made their reputations as legitimate church organists before taking up the Unit. Walter Simon, on the other hand, was just a vaudeville pianist and had never touched his foot to an organ pedal. It did not take him long to catch on, however, and he developed into the company's premier

demonstrator. Simon was the discoverer or inventor of many of the tricks and effects now used by the players. Otto Beck was another vaudeville man who "picked up" the organ and later made a big name for himself in Montana. The most spectacular career was that of Henry B. Murtagh, who recently opened the big Unit in Portland, Oregon. Mr. Murtagh came to the Wurlitzer Company with concert and vaudeville experience as a pianist and was put to work on a Style "II" (a pedalless instrument of limited scope), at \$32.50 per week. When Frank White accepted the Vitagraph position there was a rush of applicants to succeed him at the Pitt Theatre, Pittsburgh. For one reason or other none filled the bill, and Murtagh was sent for. Although ignorant of the use of the organ pedals, he mastered the big four manual instrument and was playing in public in less than a week. He has since made a wonderful success in Seattle and Denver, and he pays a greater income tax than many a bank president.

I have never had the pleasure of hearing Oliver Wallace of the Liberty Theatre, Seattle, play, but those who have speak of his work in the highest terms of praise. He also rose from the ranks of "piano players" as theatre pianists are always called. These are a few of the men who have been successful in this line of work. Many others have started but have "fallen by the wayside" at the first hard knock. Those who have been successful have passed through many experiences similar to the one related in my last talk, and by virtue of grit and determination have gained for themselves pedestals in the Movie-Organists' Hall of Fame.

In my next and final talk of this series I will analyze the qualifications of a successful Unit Player.

ORPHEUM

Horace Goldin, the world's greatest illusionist, will reappear after an absence of five years, which has been spent in Great Britain, the Antipodes, South Africa and the Orient. Mr. Goldin will introduce a number of novel and startling illusions which totally eclipse anything in the way of black art ever presented in this city. He also brings with him his own company, which includes Barbara



TINA LERNER

The Distinguished Piano Virtuosa, who will Appear at the Orpheum Next Week in a Return Engagement

Babington, an English pantomimist of considerable renown. One would not think it possible for a person to walk through a plate glass window without even damaging the window or the performer, still Goldin seemingly accomplished this feat—that is to say, he makes Miss Babington appear to do so.

Tina Lerner, the brilliant Russian pianist, who some little time back created one of the greatest musical furores in the history of the Orpheum, is one of the few women piano virtuosos to acquire international fame. Her technique is extraor-

inary, tremendous difficulties being surmounted with seemingly no effort. She is unsurpassed in her art. Miss Lerner's engagement is for next week only.

Harris and Manion, who present the enjoyable skit "Uncle Jerry at the Opera," are excellent comedians, who indulge in original and witty dialogue. Both men are capital vocalists, their singing being really the feature of their act. Ernestine Gordon and Eleonore Kern are two exceedingly fascinating girls, who entertain delightfully. One is an excellent violinist and the other a skilled pianist. They sing well. Every moment of their act is well worth while. Maryon Vadie, the famous American danseuse, and Ota Gygi, violinist to the King of Spain, will present a new program.

Dooley and Nelson, the six-cylinder comedians; Valyda and her Brazilian Nuts, and Ralph Herz, the famous musical comedy and vaudeville star, are also among the contributors to this exceptionally fine bill. Mr. Herz, who is repeating his former triumph, will considerably vary his program. A new series of the Allied Nations' Official War Films will also be presented.

ALCAZAR THEATRE

D. W. Griffith's titanic screen triumph, "Hearts of the World" starts Sunday afternoon on what appears to be its last week at the Alcazar Theatre. The departure of Manager Fred McClellan to Chicago with five prints of the film in his possession yesterday left but one print of "Hearts of the World" in the extreme West. It has been showing at the Alcazar for the past seven weeks. Through the almost insurmountable difficulty of procuring more prints of the great screen production it will possibly be necessary to close the local engagement after next week to fill other engagements which were booked several weeks ago.

Managers from all over the coast have been clamoring for dates to show "Hearts of the World" and even offer huge bonuses for its immediate use, and though the Alcazar engagement has broken all records for film plays, unless another print is secured before the end of next week, the film must be sent to another city.

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MUSIC AT UNIVERSITY SUMMER SESSION

State Institution Gives Excellent Instruction and Establishes a Southern California Division for the First Time

The Pacific Coast Musical Review is in receipt of interesting prospectuses giving information about the summer session of the University of California, both in Northern California (Berkeley) and Southern California (Los Angeles). Both sessions extended from June 24th until August 3d. The readers of the Pacific Coast Musical Review are principally interested in that section of the summer session devoted to music. And we will therefore confine ourselves to that part of the prospectus devoted to music study.

The faculty and itinerary of the Northern California Music Division of the summer session was as follows: Phillip Greeley Clapp, Ph.D., director Music Dartmouth College; Milford Witts, organist and conductor of Community Music, Madison, Wisconsin; Ernest Hesser, Dean of Music Department, State Normal College, Bowling Green, Ohio; Letha McClure, Director of Music, Public Schools, Seattle, Washington; Gertrude B. Parsons, Head of Music Department, Polytechnic High School, Los Angeles; Frank L. Anderson, Mus. Bach., Instructor in Music, Polytechnic High School, Los Angeles.

Choral Practice, Mr. Hesser. Instruction in voice, diction, phrasing, conducting, special application to work in schools, suggested material for use in schools, one concert given during the session. All men and women interested in singing invited to participate. Monday, Wednesday, Thursday, Friday at one o'clock.

Orchestral practice, Mr. Hesser. This work will afford special help in orchestral playing and teaching, with special reference to plans for organization in courses of study. All students in the summer session who play orchestral or band instruments are invited to bring them and confer with instructor. Monday, Tuesday, Wednesday, Thursday and Friday at two o'clock.

History of Music, Mr. Clapp. Illustrations, readings, reports. Monday, Tuesday, Wednesday, Thursday and Friday at two o'clock. Appreciation of Music, Mr. Clapp. A study of forms, lectures, illustrations and readings. Monday, Tuesday, Wednesday, Thursday and Friday at three o'clock.

Community Music, Mr. Witts. Significance, development, value in homes, schools, states and nations; usefulness in the United States Army and Y. M. C. A. Sources of Material. Monday, Tuesday, Wednesday, Thursday and Friday at one o'clock. Organization and Conduct of Community Chorus, Mr. Witts. Qualities needed for leadership. Actual training for leadership. Daily lecture and demonstration. Daily song practice. The community class will be expected to assist in certain activities of the summer session. Monday, Tuesday, Thursday and Friday at four o'clock, and Wednesday at eight o'clock p. m.

Harmony and Ear Training I, Mr. Anderson. Primary triads and inversions in the major and minor modes. The dominant seventh chord. Harmonization of melodies. Simple chromatic alterations. Passing tones. Original melodic and harmonic composition. Application of all work at the keyboard. Prerequisite: knowledge of major scales and intervals. Monday, Tuesday, Wednesday, Thursday and Friday at 11 o'clock. Harmony and Ear Training II, Mr. Anderson. The secondary triads and seventh chords, with all alterations. Altered chords as chromatic and as modulating chords. Suspensions. Simple melodic and harmonic composition in double period form. Prerequisite: preceding course or its equivalent. Monday, Tuesday, Wednesday, Thursday and Friday at 10 o'clock.

MUSIC FOR THE SCHOOLS

Music for Primary and Grammar Grades, Miss McClure. Training for teachers in the first eight grades. A detailed survey of material adapted to the needs of children; methods of presentation; practice reading; sight singing and ear training. Prerequisite: Knowledge of notation, including clefs, notes, rests, key and meter signatures, formation of major and minor scales (three forms of latter), and at least fair ability in the art of sight singing. Monday, Tuesday, Wednesday, Thursday and Friday at 8 o'clock.

High School Music, Mrs. Parsons. Special work in voice and diction; advanced sight singing and ear training; study of available material for high school classes; plans for courses of study; conducting; pedagogy. Prerequisite: at least two years' experience in teaching music; thorough knowledge of musical symbols, terminology, scales (major, minor, chromatic); ability to read and write musical notation; recognition of intervals. Monday, Tuesday, Wednesday and Friday at 9 o'clock.

Music for Supervisors, Miss McClure. A study of available material for first eight grades with practical use of same; methods of presentation to teachers; song interpretation; directions for course of study; various texts for supplementary work; practical work in advanced sight singing, ear training and conducting. Prerequisite: at least one year's experience in teaching music; thorough knowledge of notation with ability to

read simple music expertly. Monday, Tuesday, Wednesday and Friday at 10 o'clock.

Southern Division

The faculty for the Southern Division of the University of California summer session was as follows: Arthur Farwell, composer, New York City; Lauretta V. Sweesy, head of the Public School Music Department, Mills College; Alice Bumbaugh, instructor in Music, Mills College; Blanche Kummer, head of Department of Music, Oakland Technical High School; Earl Towner, head of Department of Music, Fresno Junior College.

The itinerary is as follows: Musical History and Appreciation, Mr. Farwell; The National Community Music Movement, Mr. Farwell; Music for the Schools—Ear Training and Music Writing, Mrs. Sweesy; practice and drill in the correlation of hearing, singing and writing of rhythms and melodies. Designed for teachers, or for those who wish to follow the profession of music in any of its branches.

Choral Practice, Mr. Towner. The study and interpretation of standard choral works by the masters. Lists of material will be suggested for use in various singing organizations, including adult choral societies and chorus work in high school for mixed voices. Orchestral Practice, Mr. Towner. Complete orchestra of symphonic dimensions. The study of some of the great orchestral works; excerpts from symphonies, suites and concertos, as well as shorter works by American and European composers. Opportunity will be given soloists for rehearsals of concertos, arias, songs and smaller instrumental pieces, with orchestra accompaniment. A list of material will be suggested for use in community and high school orchestras.

Elementary Harmony, Miss Bumbaugh. Designed for those who have no previous knowledge of the subject. The course will include consideration of the following: Notation, intervals, chords, harmonization of four voices over a given base, inversion of triads, the construction of melodies over accompaniments, parallel fifths and octaves, dominant seventh chords, modulation, harmonization of melodies, secondary chords on the subdominant and embellishments. Text: Cumulative Harmony, McCoy.

Advanced Harmony, Miss Bumbaugh. For those who have completed the preceding course or its equivalent. Music in the Grammar Grades, Miss Kummer. Principles underlying the teaching of music and their practical application to sight singing. Music in the High School, Miss Kummer. Methods of work in organizing and developing a well arranged course for high school students. Music in Education, Mrs. Sweesy. Ultimate end in music teaching and the best means of its accomplishment, first to fifth grade; interpretation of children's songs; cantata and program making.

PERCY A. R. DOW'S JUNE PROGRAMS

Prominent Vocal Instructor and Choral Director Divides His Time Between Oakland and Stockton During Month

In addition to events under the direction of Percy A. R. Dow published in a recent issue of this paper and occurring during the month of May and early in June, there were several more given during June, the programs of which are included in the following record. On Tuesday evening, June 4th, took place an Hour of Song at Sherman, Clay & Co. Recital Hall in Stockton, given by Mrs. Hilma P. Gerard, Mrs. Marie K. Snare, Mrs. Grace E. Vehmeyer and Miss Sadie Phillips, pupils of Mr. Dow's, accompanied by Miss Mary A. Fuller, Miss Dorothy Rice and Miss Kathleen Musto. The program on this occasion was as follows: Duos—Sull Aria (Figaro), (Mozart), The Fortune Tellers (Gabussi), Mrs. Gerard and Mrs. Snare; Pastorale (Rosalinda), (Veracini), Deh Vieni (Figaro), (Mozart), Lark Now Leaves Nest (Parker), Mrs. Vehmeyer; Serenata (Tosti), Japanese Cradle Song (Salter), Carmena (Wilson), Mrs. Gerard; Staccato Polka (Mulder), Caro mio ben (Giordani), Swiss Echo Song (Eckert), Miss Phillips; Duos—Wondrous Night (Love Tales), (Offenbach), Spring Morn (Lasseo), Mrs. Gerard and Mrs. Snare; Were I Gardener (Chaminade), Sonnet (Thore), Villanelle (Dell'Aqua), Mrs. Vehmeyer; Love's Greeting (Wilson), Spanish Love Song (Chaminade), The Wind in the South (Scott), Mrs. Snare; Come Unto These Sands (La Forge), Stolen Wings (Willeby), Flower of the Alps (Wekerlin), Miss Phillips; Brindisi (Waltz-Duo), (Muzzio), Mrs. Snare and Mrs. Gerard.

An Hour of Song was given in Mr. Dow's Oakland studio on Sunday afternoon, June 9th, by Mrs. Frances Green, Miss Florence White and Frederick Glover, pupils of Mr. Dow, with Miss Vivian Edwards as accompanist. The program presented on this occasion was as follows: Polly Willis (Dr. Arne), Caro mio ben (Giordani), The Gay Butterfly (Schira), Miss White; Di quella pira (Trovatore), (Verdi), Beneath the Window (Capua), Mr. Glover; Pastorella (Rosalinda), (Veracini), La Colomba (Old Tuscan), La Zingara (Donizetti), Mrs. Green; Where My Caravan (Lohr), To a Wild Rose (MacDowell), The Chrysanthemum (Salter),

Miss White; All Thro' the Night (Old Welsh), Drink to Me (Old English), My Pretty Jane (Old English), Mr. Glover; I Wonder if Ever the Rose (Slater), The Wine (Rogers), Woodland Madrigal (Batten), Mrs. Green; Japanese Cradle Song (Lohr), Carmena Waltz (Wilson), Miss White; Where Blooms the Rose (Johns), I Hear a Thrush (Cadman), Mother o' Mine (Tours), Mr. Glover; Song of the Lark (Coverly), The Last Dance (Ware), Nymph of the Rhine (Wekerlin), Mrs. Green.

Mrs. Jessie F. Happell, Mrs. Venice E. Tobin, Miss Mary Fuller, Miss Bernice Le Moine, Miss Marie Markham, pupils of Percy A. R. Dow, gave an informal Hour of Song at Sherman, Clay & Co. Recital Hall in Stockton on Tuesday evening, June 11th, when the following program was presented: Duos—La dove prende (Magic Flute), (Mozart), Autumn (Mendelssohn), Mrs. Happell and Miss Fuller; O Luce di quest'anima (Donizetti), Come Sweet Morning (A. L.), Chanson provençal (Dell'Aqua), Miss Markham; Pur dicesti (Lotti), The Violet (Mozart), La Zingara (Donizetti), Mrs. Tobin; Pastorale (Veracini), Mignonette (Wekerlin), Nymph of the Rhine (Wekerlin), Miss Le Moine; Duos—Serenade (Schubert), Venetian Night (Blumenthal), Mrs. Happell and Miss Fuller; The Last Dance (Ware), Se sarai rose (Arditi), Miss Markham; The Danza (Chadwick), Thou Art So Like a Flower (Chadwick), Blackbird and Thrush (Borsdorff), The Meadow Lark (Abbie Jones), Mrs. Tobin; Where My Caravan Has Rested (Lohr), The Chrysanthemum (Salter), Summer (Chaminade), Miss Le Moine; Duos—The Gypsies (Brahms), Mrs. Happell and Miss Fuller.

An Evening of Song, in which Percy A. R. Dow presented his pupils, Mrs. Addine Le Moine Beckman, soprano; Mrs. Florence Ruth Brown, contralto; Mrs. Bess Smith-Ziegler, mezzo contralto, and Miss Mildred Lavinia Jones, soprano, accompanied by Mrs. Mary L. Raggio, Mrs. Hazel Wilkinson and Miss Kathleen Musto, was given at the Philomathean Club House in Stockton on Tuesday evening, June 18th. The program presented on this occasion was as follows: Part One—Che faro senza Euridice (Orfeo), (Gluck), Mrs. Bess Smith-Ziegler; La Colomba (Tuscan Folk Song), Passing By (Edw. Purcell), Counsel to Nina (Wekerlin), Miss Mildred L. Jones; Sussurra (Amadigi), (Handel), O mio Fernando (La Favorita), (Donizetti), Mrs. Florence R. Brown; Ernani involai (Ernani), (Verdi), Mrs. Addine L. Beckman; Autumn Sadness (Ethebert Nevin), The Robin Sings (MacDowell), Merry Maiden Spring (MacDowell), Mrs. Ziegler; Japanese Cradle Song (Salter), Ghosts (Lang), 'Tis Spring (Ware), Miss Jones. Part Two—Polly Willis (Dr. Arne), Sapphic Ode (Brahms), The Bond Maid (Lalo), Mrs. Brown; Song of India (Rimsky-Korsakov), Rose Hath Charmed the Nightingale (Rimsky-Korsakov), My Heart Is Bright With Thee (Bolero), (Rubinstein), Mrs. Beckman; The Water Lily (Grieg), Slumber Song (Grieg), Autumn Storms (Grieg), Mrs. Ziegler; Je suis Titania (Polonaise-Mignon), (A. Thomas), Miss Jones; Spinning Song (Saar), Boat Song (Ware), Good Morning (Grieg), Mrs. Brown; Amber and Amethyst (Carse), Sapphire (Carse), Year's at the Spring (Beach), Mrs. Beckman.

On June 24th, Monday evening, an Evening of Song was given by Mrs. Hilma Peterson Gerard and Mrs. Marie Kaufman Snare, pupils of Percy A. R. Dow, with Miss Dorothy Rice, accompanist, at the Ball Room of Hotel Hughson, in Modesto. The following program was heartily enjoyed by a large and demonstrative audience: Sull Aria (Figaro), (Mozart), Mrs. Gerard and Mrs. Snare; Saranata (Tosti), Japanese Cradle Song (Salter), Carmena (Wilson), Mrs. Gerard; Barcarolle (Love Tales), (Offenbach), Spring Morning (Lassen), Mrs. Gerard and Mrs. Snare; Love's Greeting (Wilson), Last Rose of Summer (Old Irish), 'Tis Spring (Ware), Mrs. Snare; Brindisi (Muzio), Mrs. Gerard and Mrs. Snare; Shepherd's Song (Arr. Wekerlin), Mignonette (Wekerlin), Fleur des Alpes (Arr. Wekerlin), Mrs. Gerard; Serenade (Schubert), Mrs. Gerard and Mrs. Snare; Spanish Serenade (Chaminade), At Dawning (Cadman), The Wind's in the South (Scott), Mrs. Snare; Where My Caravan (Lohr), Fortune Tellers (Gabussi).

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PUBLISHED EVERY WEEK

VOL. XXXIV. No. 20

SAN FRANCISCO, SATURDAY, AUGUST 17, 1918

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GLUCK'S ORPHEUS REPEATED AT THE TIVOLI

**Under Direction of Paul Steindorff Famous Operatic Classic is Given
Another Splendid Production of Musical and
Spectacular Elegance**

The Tivoli Opera House was well filled with an enthusiastic audience on Sunday morning, August 11th, when Gluck's Orpheus was given its second Pacific Coast performance at the Tivoli Opera House under the direction of Paul Steindorff, the first production being given at the Greek Theatre in Berkeley on Saturday evening, August 3d. One of the most notable features on this occasion was the marked improvement in the orchestra, which having had another extra rehearsal or two was able to show the excellence of its personnel, which included Giulio Minetti as concert master, than from there is no one superior in musicianship, orchestral routine or thoroughness of executive ability. Another feature that might be called an improvement was the utter absence of nervousness that marked part of the first production, the artists being thoroughly conversant with their roles, and revealing their voices and histrionic achievements to a degree most pleasant to behold.

Lydia Sturtevant again acquitted herself most creditably, displaying her rich, resonant voice in a manner that displayed the true artist, and although some of her scenes were exceedingly long, even to the degree of tediousness, she impressed her hearers so pleasingly that the monotony of the solos were considerably mitigated by Miss Sturtevant's art and dramatic verisimilitude. Mme. Lois Patterson Weissitsh again impressed her audience by reason of her stunning personality, her ringing, dramatic soprano voice and her realistic stage deportment. In every way she added to the artistic atmosphere of the production, and in the net in the last act both Miss Sturtevant and Mme. Weissitsh conquered for themselves well earned laurels by reason of their brilliant ensemble work.

Anna Young also repeated her spontaneous triumph of the first production, her exceptionally charming personality, her delightful grace and limpidity of action, her pliant, accurate and splendidly trained voice and her simply exquisite pronunciation combined to secure for her a veritable ovation. Ruth St. Denis repeated her graceful and intellectual skill in her historically accurate dances, and the students of the Anna Peters Wright school, as well as the chorus, added greatly to the general ensemble of the production. Paul Steindorff has every reason to feel proud of his work. The enterprise displayed in giving this opera its first Pacific Coast production can not be too heartily commended.

PREMIERE OF A MUSICAL FARCE

**First Time in Theatrical Annals of
the Pacific Coast, Lyrics Are Published
by Local Music House, the Honor
Going to Sherman, Clay & Co.**

By Alfred Metzger

While a musical comedy, or musical farce, is not exactly a work conformant with the highest ideals of musical art, and is not by the widest stretch of the imagination to be included among the classics, nevertheless it occupies a sufficiently satisfactory place among entertainments of a musical nature to be entitled to recognition, particularly so when it is given a real premiere and when its lyrics are published by a local music house. This is the true of "Up in the Air," which will be presented at the Cort Theatre next Sunday evening, August 18th. It is now five years since a genuine musical comedy premiere was given in San Francisco, and the fact that Sherman, Clay & Co. are publishing the lyrics represents the first instance of this kind in the music publishing history of the Pacific Coast.

The purveyor of publicity for this work styles this musical comedy an "up-to-the-minute musical farce in two hilarious flights." If this title does not imply an entertainment where wit and pleasing melodies alternate to make time fly, we are not able to translate this phrase into adequate meaning. The comedy element of this scintillating work is in the capable hands of Ed. Flannigan and Neely Edwards, who will be remembered as the comedians of "What Next," which made such an excellent impression at the Cort Theatre a short time ago. Eleanor Henry will be the prima donna, and she is a musical comedy queen with a real voice of ringing and true quality. Our

structor guarantees us noticeable artistic improvement in Miss Dingwall's singing, which already was most pleasing. Then there is Julia Blanc, who made a veritable hit with Kolb & Dill in their funny farce, "The High Cost of Loving," in this latest musical comedy Miss Blanc will also join the funmakers.

Other able members of the cast will be: Robert Saadberg, Marion Gilbert, Francis Young, George Ebner, Geo. Stanley, Frank Darien, Thomas Miller and Charles Barton. The producers of this entirely new work are: Dane Hayes and Ben M. Giroux, the producing director is Alonzo Price, who was ten years with Henry W. Savage, and who was brought to San Francisco specially to put a Broadway finish to a California-made production. Mme. Keeler also was brought from New York to superintend the making of the costumes; so it will be seen that while everything associated with this premiere is being done here, the production will have the genuine finish and atmosphere of a first-night show in the great American metropolis.

ple, easily remembered and also easily whistleable, other songs equally pleasing are: I Love to Have Love Come to Me, Vita, My Senorita, On the Silver Strand and other delightful bits of musical comedy melody which will no doubt be known before many days are passed.

CAUGHT BY THE KEWPIES

Herbert I. Bennett is Located in Sacramento by Alice Mayer's Clever Detectives

A few days ago there was prepared by the well known young San Francisco pianist, Alice Mayer, a little band of Kewpies, whom she snugly tucked away in a pretty envelope, and to those kute "Kard" Kewpies the command was sternly given by Miss Mayer not to return to her until they had located Herbert I. Bennett, who still holds the title of business manager and managing editor of the Pacific Coast Musical Review, but who is at the present time representing the War Department and Navy Department Commissions on Training Camp Activities in War Camp Community Service. Mr. Bennett joined this war work in early June and for several weeks was stationed in Los Angeles for intensive training experience, but a couple of weeks ago he was transferred elsewhere, and the Alice Mayer "Kard" Kewpies quickly discovered his whereabouts, having instinctively made right off to Sacramento, Cal., and lo and behold, Mr. Bennett was found hustling about in his office at the Sacramento Soldiers' and Sailors' Club, 727 1/2 J street, and so the secret of his haunts is aired.

Mr. Bennett holds the title in Sacramento of Executive Secretary Representing War Department and Navy Department Commissions on Training Camp Activities in War Camp Community Service, and he is very happy in following a noble pursuit that has to do with a service that is aiding in taking care of the leisure time of the soldiers, sailors and marines when they are visiting in the communities adjacent to their training camps. War Camp Community Service co-ordinates the various existing agencies in the communities so that they may extend hospitality to the men in uniform during their out-of-camp leisure time. Thus are brought into co-operation and affiliation the Chamber of Commerce, Rotary Club, Ad Club, churches, lodges and fraternal orders, recreation centers, public baths, athletics, musical organizations, automobile owners to provide rides for the soldiers and sailors, and convalescents from the military hospitals; in other words, the mission of the War Camp Community Service is to preserve the morale of the army and navy of Uncle Sam's, and it is one of the most useful and splendid activities ever brought into being.

War Camp Community Service also operates completely equipped clubs for the men in uniform in the cities, towns and communities adjacent to the training camps, and in these clubs which are in charge of women, the uniformed men find rest, recreation, reading, billiards and pool and other games, while books and magazines are on hand, also a canteen where the very best of home cooked food is served at a cost that is below normal. Finely chaperoned dances, too, are a part of the Soldiers' and Sailors' Club functions.

Inside of the training camps the Y. M. C. A., the Knights of Columbus, the Jewish Welfare Board, American Library Association, Army Song Leaders and Liberty Theatres are operated under the War Department and Navy Department Commissions on Training Camp Activities, while on the broad outside of camps the same governmental commissions have entrusted to the War Camp Community Service the heavy responsibility of caring for the leisure time of the United States troops.

It goes without saying that Mr. Bennett finds his time wholly occupied at (Continued on page 7, column 1)



ELEANOR HENRY

The Fascinating Prima Donna of the New Musical Farce, "Up in the Air," which will have its premiere at the Cort Theatre on Sunday Night, August 18

friend Barnett Franklin, whom so far we have never yet known to "slightly exaggerate" his predictions, assures us that vocally as well as histrionically Miss Henry will be a pleasant surprise. These three principal artists are the stars of the organization and all have been directly brought from New York.

Among the balance of the cast will be Myrtle Dingwall, whose flexible voice and charming personality is too fresh in the memory of theatregoers to demand any further exploitation at this time. Miss Dingwall came justly by her popularity at the Princess Theatre and later at the Tivoli Opera House. She has during the last year or two studied with Fernando Michelena, whose efficiency as vocal in-

There will be a chorus of twenty and an orchestra of twenty, under the able leadership of Leon Rosebruck, who belongs to those orchestral leaders who are able to infuse "pep" and "zing" into a production. The book and lyrics are by Michael Corper and Captain Waldo C. Turfchell, and the music is by Arthur M. Fournier. The publishers, as already stated, are Sherman, Clay & Co., who will have all selections for sale before the first performance on Sunday night, August 18th, at the Cort Theatre. The songs that promise to become particularly popular include: There's a Big Soft Spot in My Heart, which will become the air that will be whistled and sung everywhere, for it is melodious and sim-

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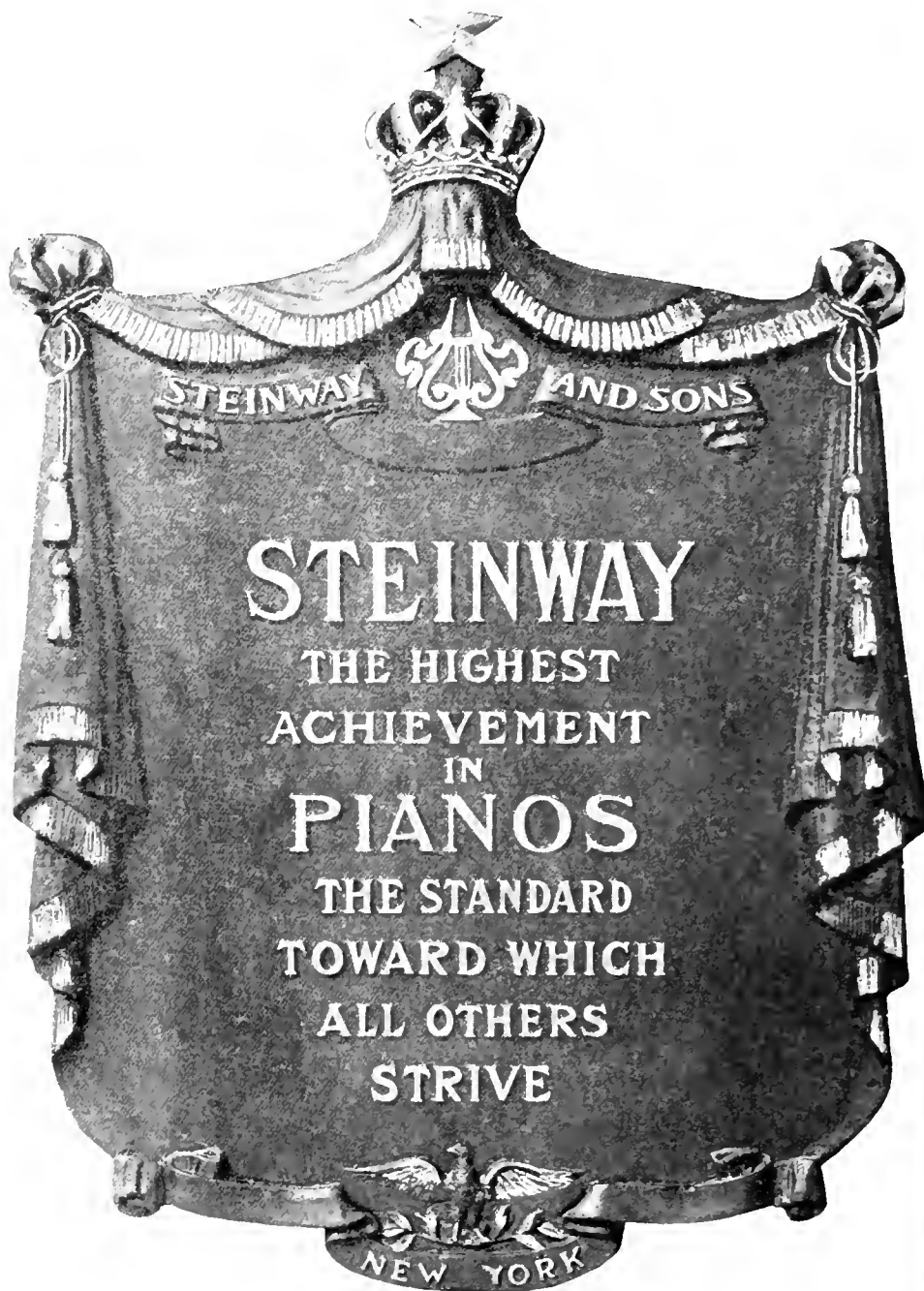
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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

FRED METZGER Editor and Publisher
HERBERT I. BENNETT Managing Editor and Business Manager

Executive Office
Suite 201, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

Vol. XXIV. SATURDAY, AUGUST 17, 1918 No. 20

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
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SEVENTEENTH YEAR

THE FIGHTERS WHO SING

Influenced by tradition, many people are apt to think of music as a luxury to be foregone in war-time. In the first official book on life in American training centers, the authors point out that on the contrary, music, especially singing, plays a large part in the Government's program of preparing men to fight. The book is called "Keeping Our Fighters Fit—For War and After," and has been written by Edward Franklen, of New York, with the co-operation of Raymond B. Fosdick, chairman of the War and Navy Departments' Commissions on Training Camp Activities. Although authoritative, it sparkles with human interest anecdotes and is very readable and entertaining.

It is a "close-up" picture of the many activities, such as athletics, theaters, mass singing, club work, educational courses, libraries, hostesses, dances, etc., which are provided in camp and in nearby communities for the wholesome diversion and improvement of soldiers and sailors. Besides the positive steps taken to keep our fighting men clean and efficient, the book also describes the steps taken by the Law Enforcement Bureau of the Commissions when repressive measures become necessary. It clears up effectively the hazy rumors and suspicions regarding moral conditions in and near training centers, and in view of the large numbers of men now being sent to camp, it will be especially welcomed by their families on the home score.

President Wilson, in a statement on the work of the Commissions, which appears in the book, says: "I do not believe it an exaggeration to say that no army, ever before assembled in history, has had more conscientious and painstaking thought given to the protection and stimulation of its mental, moral and physical manhood."

Music is a potent element in this "protection and stimulation." In the chapter called "The Fighters Who Sing," the authors say: "Patriotism is no hollow, empty thing. It wins battles, in the music, be it instrumental or vocal, that quickens it and feeds it, is scarcely less potent than high explosives."

"Singing has long been recognized as an aid to efficiency, but it remained for the Commissions on Training Camp Activities to develop it in the army and navy with that end in view. A hundred years ago when American shipping was paralyzed on the seven seas, the sailors before the mast sang their chandies as they pulled on the rope or tugged at the windlass. Chanties were regarded as an aid to man power. They might be sentimental or ribald—more often than not the songs were as ungodly as the men who sang them. But they smacked of the salt sea, they promoted a feeling among the crew, and they were an invigorating influence. Those days are coming back. Not only has the inspiration and power of music been recognized by the War and Navy De-

partments, but to further it on board all the supplying an American flag the United States Supplying Board Recruiting Service has appointed an official Chanty Man for our merchant marine to help revive singing among our sailors."

In speaking of the value of music in arousing the fighting spirit, Mr. Allen points out that although "authorities do not lay stress upon it in military text-books, they talk a good deal about morals and esprit de corps, on both of which singing has an immense influence."

"O Jerry, give us Joan of Arc," shouted one of the bluejackets. "So they sang Joan of Arc with a strong patriotic thrill in the line, 'Come lead your France to Victory,' and when they reached 'We'll Hang Kaiser Bill to a Sour Apple Tree,' and the refrain of 'Glory, Glory Hallelujah,' the very rafters vibrated in sympathy."

The boys were having lots of fun, of course, but the spirit that the music was bringing out of their souls is the force that will send them into the fray mounted in purpose and dauntless in will. What the men sing is a matter of much less importance to the Commissions than the fact that they sing.

"The bulk of the songs is nothing classical, sometimes they are inclined toward the rough-house; and yet one day in a southern camp I heard a group of thousands of men almost a whole division singing:

'Mine eyes have seen the glory
Of the coming of the Lord,

He is trampling out the vintage
Where the grapes of wrath are stored;

and I felt no misgivings as to the wholesomeness of the sentiments of these singing fighters."

"Musical originality is being encouraged and developed at all of the camps. There are 'song contests' in which the various regiments compete for prizes offered by public-spirited citizens, and in some of these some wonderfully good original songs have been sung for the first time by their composers. Some of these are parodies like the Camp Devens gem, 'Where do we go from Ayer, Boys?' and many similar ditties, but others are wholly original, both words and music."

According to Major General Leonard Wood, as a tonic for fatigue and depression, music has no competitor in army life. "It is just as essential," he says, "for soldiers to know how to sing as it is for them to carry rifles and learn how to shoot them." The following instance illustrates the truth of this statement:

"When I started out," said a leader, describing his initial sing at Norfolk, "the men had just had a serious talk from the chaplain on the responsibilities of their new work; the dentists had been ministering to them all the morning and the doctors had been at work with their serums. I wondered if I alone could bring back to normal all those woeful countenances. Ten minutes later the miracle had been wrought; but not by me—the song did the trick."

And again, in speaking of the end of a sing when the men had assembled, weary and listless, Mr. Allen says: "When they counted off in fours there was a snap in their enunciation that had been absent before they began to sing, and as they marched out of the armory they stepped briskly. In their complete relaxation they forgot all about being tired. It was a graphic demonstration of the practical value of singing as an adjunct to the training of men for war."

The following synopsis showing the definite helps music renders military training, has been drawn up by the song leader at the Great Lakes Naval Training Station: I. The Unit—1. Team Work, 2. Coordinated action, II. Mental Discipline—1. Memory, 2. Observation, 3. Initiative, 4. Definiteness, 5. Concentration, 6. Accuracy, 7. Punctual attack and action; III. Physical Benefits—1. A strong back, chest, lungs, 2. A throat less liable to infection, 3. Increased circulation helps to clear nasal cavities, 4. Strengthens and preserves voice.

The Commissions have been at work a year. One of their chief accomplishments is summed up in the closing words of the chapter on music in "Keeping Our Fighters Fit—For War and After":

"Our boys are singing. A singing army is invincible."

NIGGARDLINESS AND GENEROSITY

In these times of stress and self-sacrifice human beings are becoming more and more generous toward each other. It would seem as if the better self of every man or woman was coming to the surface, because of the fortitude with which all of us face the vital necessities of the times, and the beautiful sentiment of charity and generosity without which no one could long live reverses in life is making itself gloriously apparent in this wonderful country of ours. Unquestionably the writer of these lines is not the only one who in the past has had reason to wonder at the perversity of human nature. Then as now both niggardliness and generosity formed contrasting forces among those one came in contact with. But while formerly niggardliness seemed to be the prevailing sentiment, today generosity is gradually becoming more and more the prevailing virtue of the day. This at least is one condition for which we have to thank a state of conflict that in many respects tests our courage and bravery to the limit.

Notwithstanding this wonderful apotheosis of human sentiment there still remain among us people whose uncharitableness and niggardliness has been so deeply engrained upon the surface of their souls that even times like these can not soften them to a better attitude toward their neighbors. When it becomes peremptorily necessary to help one another, there still seems to remain a small and unenviable portion of humanity petrified with the unconscious cultivation of selfishness. As long as this selfishness which reveals itself in a niggardly attitude toward friends and neighbors remains a natural dwarfed condition of certain immature minds, one's own charitable inclinations must forgive such natures. But when this unpromising attitude is excused under the guise of false friendship or of insincere protestations of its non-existence, then it places the offender in a position where retribution must sooner or later overtake him.

There have come to the attention of the Pacific Coast Musical Review complaints from certain managers that a number of musical clubs on the Pacific Coast refuse to make provisions for the usual quota of artists, because, as they claim, they need their money for Red Cross or similar charitable work. In other words, these clubs do not see any wrong in the fact that they are using the money of their members for entirely different purposes for which it was intended, and they see to it that their good deeds are lauded in the press. Musical clubs are supposedly to be organized to assist musicians of worth and artists of merit, and also to benefit by mutual exchange of ideas. Was there ever a time when the artist and the musician needed the musical clubs more than now? Was there ever a time when generosity and neighborliness was in greater demand among musicians? True, Red Cross and similar charitable organizations should be supported to the limit. But are there no other ways open to the musical clubs than to deprive the artists of the little support they used to receive at times when surely such support is greatly needed? Most certainly there are other ways.

Musical clubs could easily give a certain number of Red Cross or other charity concerts. They could ask their members to add a certain percentage to their dues for charity work. Of course, this would mean a sacrifice, but are we not all gladly making sacrifices these days? It should not be forgotten that individual members of musical clubs are already doing wonders for the government and for charity. Nothing is too much for them. Is it not reasonable to suppose that after their arduous duties and in contrast to their ordinary worries they should be enabled to relieve their mind by listening to the usual number of able artists? It certainly is niggardly to deprive these members of part of their annual dues, when it would be an easy matter to give an additional charity event or two, which possibly would bring in much more money than they are saved under this process of elimination.

Then we have the lot of the music journal. Practically every business enterprise is able to meet increased expenses by means of raising prices. The poor music journal, as well as the music teacher is unable to do this. And yet both the music journal and music teacher are somehow

considered essential even at these times. You would think that artists who are still able to get \$2 a seat for a concert, and managers who naturally still secure their same percentage of receipts, would at least acknowledge that a music journal is of some use. But while most of them are glad enough to use reams of free space in the shape of advance notices, and thus put upon the shoulders of those publishing music papers the burden of paying increased printing and paper rates, are entirely unwilling to concede that a music journal must secure a certain advertising patronage if it is expected to publish the innumerable free notices.

The Pacific Coast Musical Review would today have the proud satisfaction to give its subscribers a paper twice its present size if the artists and managers who secure support from the Pacific Coast would be sufficiently generous and broad-minded to give it the support necessary to accomplish this result, and thus not only show appreciation for the paper which they use to the limit, but also show a measure of gratitude toward their audiences that make it possible for them to exist by enabling the music paper to publish more news and more material of interest. The great music houses of the Pacific Coast are doing this. But evidently artists and managers are not thus constituted.

In one of the next issues of this paper we will give our readers an accurate itemized statement of the amounts paid during a season by artists and managers. And we will also publish an itemized statement of the free space demanded and given to such artists and managers. Our readers will be astounded to note that the Pacific Coast Musical Review pays more for setting up those advance notices than it receives from artists and managers during a season. We imagine that the argument of the managers and artists is that a musical journal does not do any good anyhow, so why spend much money with it. We may argue on the same basis that if a music journal amounts to so little that it is not worth while advertising in, in proportion to the demands made upon it, then why use it at all? We assure our readers that if we lost every advertisement received from managers on the Pacific Coast and visiting artists with the ONE HONORABLE EXCEPTION OF ERNESTINE SCHUMANN HEINK, and in return would be relieved of printing free notices, we actually WOULD BE AHEAD OF THE GAME. There is another exception and that is L. E. Behymer of Los Angeles. Mr. Behymer supports this paper to a most generous degree, and very rarely asks us for anything. Whenever we publish an article about Mr. Behymer it is as a rule entirely voluntary on our part. Mr. Behymer makes no conditions, and we want to give him this recognition.

Now the time has arrived when the daily papers are being requested by the United States Government to conserve their paper. They will have to reduce all non-essential news or complimentary articles. One of the first cuts that will be made will surely be the musical and theatrical news. This is as certain as two and two make four. When this time arrives, and managers and artists will be unable to secure the reams of free notices in the daily papers which they received in the past, the music journal will come in mighty handy. But they have behaved themselves so mighty small that the music journal may or may not take pity on them. The Pacific Coast Musical Review has made up its mind mighty firmly that its principal duty is toward our own teachers and artists who MUST be encouraged and who must be assisted. If we are obliged to cut down the size of this paper to less space, the managers and artists who were never willing to acknowledge our assistance, will have to wait until we have attended to our resident musicians who have always been generous in their attitude. And if the managers and artists feel that under these conditions they wish to withdraw their support entirely why then we will have to do without them, even if it becomes necessary to purchase our concert tickets to give our readers the musical news to which they are entitled.

Of course this paper does not wish to be unreasonable. We will be pleased to give sufficient reading matter to any advertiser so that the display advertisement is somewhat re-enforced. But

we will not give space for large pictures, nor front page space, unless artists and managers enable us to give them this service by means of adequate support. If the Musical Review is not good enough to advertise in, if managers or artists have no faith in its influence, then they should drop it, and let it go at that. We want no charity.

CLARENCE EDDY'S STANFORD PROGRAMS

Mr. and Mrs. Clarence Eddy spent last Saturday in San Francisco and Belvedere, in which latter town they were the guests of Leopold Godowsky. About the first of the month Mr. and Mrs. Eddy assisted in the dedication concert of the Y. M. C. A. Hall at the Base Hospital in Menlo Park, and on August 28th both artists will give a recital at the Vendome Hotel in San Jose for the benefit of the Red Cross.

At the first of this week's three organ programs, Tuesday afternoon, August 13th, Mr. Eddy had the assistance of Miss Ruth Hall, an able young violinist, formerly of Los Angeles, and the daughter of Willis L. Hall, Palo Alto correspondent of the San Francisco Examiner. Miss Hall played *Reverie* by Harley Hamilton, her former teacher and for many years conductor of the Los Angeles Symphony Orchestra, an excellent musician and teacher as well as a competent conductor. The work has not as yet been published, but it has been received with such favor whenever it has been played that it surely merits the distinction of being put into print. In Palo Alto Miss Hall has been a pupil of Samuel Savannah. Mr. Eddy extended the invitation to the young violinist to play at his regular recital after having heard her in private rehearsal. He had never heard the Hamilton *Reverie* and was of the opinion that it was very well suited for rendition with organ accompaniment. Mrs. Clarence Eddy was the soloist at Thursday afternoon's concert, and it is hardly necessary to note that she acquitted herself with that absolute artistry and fine judgment which always characterizes the work of the genuine vocalist.

The complete programs presented during this week are as follows: Tuesday, August 13th, at 4:15 p. m.—Wedding Chimes (Lucien G. Chaffin), dedicated to Clarence Eddy; (a) Cradle Song (Arthur Hartman), arranged by Clarence Eddy, (b) A Song of Hope (new), (J. A. Meale); First Suite (Felix Borowski), dedicated to Clarence Eddy, 1. Meditation-Elegie, 2. Marche Solennelle; Violin—*Reverie* (Harley Hamilton), Miss Ruth Hall; (a) Pastoral, (b) Benedictus (Max Reger); *Canonic Heroique* (new), (Joseph Bonnet).

Thursday, August 15th, at 4:15 p. m.—Concert Fugue in G (J. L. Krebs); Morning Song (new), (Alfred Hollins); Aria—*Lungi dal caro bene* (Secchi), Mrs. Clarence Eddy; First Sonata (Alex. Guilmant); In the Garden (Hugo Goodwin); Toccata in E (Homer N. Bartlett).

Sunday, August 18th, at 4:15 p. m.—Christus Resurrexit (Oreste Ravanello), dedicated to Clarence Eddy; The Rosary (Ethelbert Nevin), arranged by Goss-Custard; Prelude, Fugue and Variations (Cesar Franck); (a) In Paradisum, (b) Fiat Lux (Theodore Dubois); Evensong (Edward F. Johnson), by request; Toccata in C minor (Daniel Fleuret), from the Sonata op. 10.

INSTALLATION OF A NEW ORGAN

The Fifth Church of Christ Scientists, which gives its services at Native Sons Hall, and for which Emily Lewis is the organist, installed a new organ on Friday evening, August 9th, and celebrated the occasion with an excellent musical program. Mr. Lewis, who is a musician of splendid qualities, and an artist of the highest rank, played the following organ numbers: Grand Fantasia (Moullan); Song of the Night (Wilkes); Festival Overture (Horatio Parker); Andantino D flat (Lemare); Barcarolle (Wolstenholme); Scene de Ballet (Nan Leavy), manuscript; Serenade (Rachmaninoff); Meditation from Thais (Massenet); Finale of Fourth Act of *Mefistofele* (Boito); Overture Poet and Peasant (Suppe).

Every one of these compositions was played with the skill and musicianship of one who is thoroughly versed in the art of organ playing and Mr. Lewis was heartily complimented for the excellent manner in which he brought out the fine features of the organ. The instrument is a three manual organ built by the Hall Organ Company of New Haven, Conn., and the specifications were carried out according to suggestion by Mr. Lewis. There is an electric action and a movable console. The organ will be available for organists who desire to give recitals, and it will be the only instrument in San Francisco accessible to concert organists.

The soloist on this occasion was Miss Janet Malbon, a soprano of excellent artistic accomplishments. Miss Malbon possesses a fine lyric soprano with quite a warm timbre. Her high notes ring out splendidly and she sings in fine intonation and with excellent diction. She phrases intelligently and her attractive personality adds not a little to her pleasing faculties. She sang: Ah non credea from *La Sonnambula* (Bellini), Slumber Song (Bevignani) and Bird Song (Taubert).

MR. AND MRS. DREYFUS SPEND VACATION

Mr. and Mrs. Louis Dreyfus of Los Angeles closed their studio in the Majestic Building on August 15th until September 8th. They are spending three weeks in Catalina, resting from their winter's work. Mrs. Estelle Heatt Dreyfus will return to town September 7th for the opening of the Dominant Club, for which she has been elected president for the current year. The Dominant Club officers for 1918-1919 are as follows: President, Mrs. Estelle Heatt Dreyfus; President's Advisors—Mrs. Harry Lott, Mrs. W. H. Gordon and Mrs. Beresford Joy; Vice-President, Miss Carolyn Alden Alchin; Recording Secretary, Miss Bertha Wilbur; Financial Secretary, Miss Carrie B. Conger; Treasurer,

Mrs. Myrtle Decker Abbott; Membership Committee—Mrs. Gertrude Ross, chairman, Miss Jennie Winstor; Miss Clara E. Boshyshell; Program Committee—Mrs. Henion Robinson, chairman, Miss Ida M. Selby, Miss Grace James; Social—Chairman, Mrs. Robert Warowski.

A SUCCESSFUL WRITER OF SONG LYRICS

Jesse G. M. Glick, to whom you have to tell your troubles when you get lost in Sherman, Clay & Co. maze-like edifice, is a most successful writer of song lyrics. He has been following this artistic trend for many years and has quite a number of big hits to his credit. Among the older ones will be remembered two of eighteen years ago entitled *My Cleo Lady* and *A De Old Song*, sung by Romain with Primrose and Doelstadter's Minstrels. Among the successes Mr. Glick has been associated with in recent years are: *My Rose from the Garden of Love*, of which 100,000 copies were sold. His most recent success is *When You Saw Hushabye Baby to Me* and *My Dreamy Little Lotu Flower* is also becoming very popular. The public expects both these songs to reach the million mark. Some of the leading song composers have written music to Mr. Glick's lyrics. Among these are: Ernest R. Ball who wrote the music to *My Love of the Sunset Sea*, Al Olman, who wrote the music to *My Dreamy Little Lotu Flower*, Joseph Howard, who wrote the music to *I Dear Old Sunny Spain*. Other songs which owe the lyrics to Mr. Glick and which have made popular appearances are: *My Hawaiian Dream Girl*, *Guess I'm Falling Love*, *I Gathered the Flowers*, and *By the Singing River* and the *Sheltering Palm*.

BRITISH-AMERICAN WAR RELIEF BENEFIT

The musical program given on August 9th at Druid Hall, for the benefit of the British-American War Relief Fund, proved a decided success from every standpoint. The participants were: Jack Hillman, baritone; George Kruger, pianist; Giuseppe Jollain, violinist; Mrs. T. Rickard, songs; Mrs. Jessica Davis Nabl, war poem; Mrs. V. D. Goldie was chairman of the reception committee, comprising many well-known society women: Miss E. C. Ranklin, Mrs. A. W. Mavor, Miss Harpe, Mrs. Eleanor Martin, Mrs. James Ellis Tucker and Mr. H. F. May.

ISRAEL SELIGMAN RETURNS FROM CARMEL

Israel Seligman, the exceedingly gifted piano virtuoso has returned from Carmel-by-the-Sea, where he spent his vacation, and is already busy in his studio in preparation for next season. He will be exceedingly active both as teacher and artist and has already outlined a program of exceptional merit. No doubt in addition to his regular concerts Mr. Seligman will contribute toward Red Cross and other important war benefits.

THIRD REES CLUB RED CROSS TEA

The Rees Vocal Club will give the third and final Red Cross Tea at the studio of Mrs. Alberta Livernas Hyde, 818 Grove street, on Saturday afternoon, August 24th. Mrs. Hyde's studio is handsomely and artistically furnished and makes an excellent environment for entertainment of such artistic, social and benevolent character. No doubt Mrs. Rees and her assistants will be able to net the amount set for these delightful affairs.

CHAMBER MUSIC SOCIETY RED CROSS CONCERT

No doubt what may easily be termed the most auspicious musical event ever taking place in Marin Court will be a concert for the benefit of the Red Cross, take place at the Lagunitas Country Club in Ross, Cal. on Friday evening, August 23rd, at 8:45 o'clock. Tickets will be only one dollar and the entire receipts, with deduction of one single cent for expenses, will be turned over to the American Red Cross. The event will be under the energetic and enthusiastic management of John D. McKee, than whom there is no greater patron of music in this vicinity, and this fact alone guarantees in advance the financial success of the event.

The artistic success depends upon the Chamber Music Society of San Francisco. The personnel of this organization, as our readers already know, includes: Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cellist; Gula Ormay, piano, and Elias M. Hecht, flute. The musical end of this affair will be absolutely conformant to the highest principles of the art will not be doubted for a moment by anyone familiar with the dexterity of these virtuosi. The program to be presented on this occasion will be as follows: Suite on *We Themes* for string quartet and flute (Bourgault-Ducoudray); Largo (Handel), Minuet (Boccherini), Polka (Sokolow), for string quartet; Melody (Ole Bull-Nathan Firestone), Serenade (Haydn), Rondo (Mozart), flute and strings; Italian Serenade for string quartet (Wolf); *Reverie* (Schumann), *Moment Musical* (Schubert), *Orientale* (Glazounow), for string quartet.

MISS JANET MALBON LEAVES FOR VACATION

Miss Janet Malbon, the delightful soprano soloist, teacher, left for her vacation on Thursday, August 1 and will spend it on a trip along the Sacramento River. She has had a most active season and needs quite a little recuperation prior to the beginning of the next season, which already gives evidence of being equal, if not superior, in artistic activity to the one just past.

LUCILLE CHALFANT WITH CHICAGO OPERA

Jules Daiber, formerly associated with the Chicago Opera Company, and recently becoming identified with the concert bureau field of New York, announces Lucille Chalfant, "the world's youngest coloratura soprano," available for concerts, recitals, festivals, etc. According to the announcement, Miss Chalfant was formerly newspaper reporter and critic in Los Angeles, but in San Francisco she will chiefly be remembered from having scored a veritable sensation with Kolb and Dill, in whose production *The High Cost of Loving* she introduced a high class musical atmosphere. Miss Chalfant is today the wife of Fred. Huff, who was conductor of the orchestra. While in Chicago Mrs. Huff, or Miss Chalfant, took coaching lessons from one of the conductors of the Chicago Grand Opera Company, with the result that her brilliant voice and fine training has succeeded in landing her in one of the most enviable positions in this country. Her success will be looked forward to with great interest by a host of friends and admirers throughout the Pacific Coast.

TALKING MACHINE DEALERS' PICNIC

The Talking Machine Dealers of San Francisco enjoyed a launch ride and picnic on Sunday, August 4th. The entire affair was under the able management of W. J. Morton, who not only superintended and arranged the affair, but who also acted as cook. The launch ride included San Francisco Bay and the picnic took place at Paradise Grove, where Mr. Morton prepared his famous clam chowder, which has ever since become the talk of the talking machine world. If he had been able to prepare twice as much of that delicious chowder he would not have been able to meet the demands of the more than hundred guests. There were ten musicians, who played for dancing, and altogether the party enjoyed one of the most successful outings of their career as an organization. Mr. Morton is hailed everywhere as an ideal host and regular fellow.

AUSTRALIAN PIANIST TO LOCATE HERE

Laurence Phillip, a leading figure in the musical life of Sydney, Australia, for a number of years, a pianist and teacher who stands high in the estimation of music critics and musicians, arrived in San Francisco the other day and expresses his intention of locating here. Mr. Phillip has done a great deal of Red Cross work and comes highly recommended, with a letter of introduction of no less a personage than the Premier of New South Wales. Mr. Phillip is a graduate from the Imperial College of Moscow and the Royal Academy of London. He has concertized in Russia, Spain, India, Japan, China, Siberia, Australia and New Zealand. In the latter country he toured with Gerardi, the famous pianist. Mr. Phillip should form a notable addition to our rapidly growing colony of distinguished artists.

SIGMUND BEEL VISITS LOS ANGELES

Sigmund Beel, the prominent violin virtuoso and pedagogue, is spending his vacation in Los Angeles, where he will shake hands with a host of friends who will all be happy to see him again. He will remain about a week or so, when he will return here to resume his classes for the coming season. Mr. Beel has been exceptionally busy during the past year, but we should like to see him even more prominently associated with public work, and his appearances with musical clubs and at public functions of importance ought to be continued.

Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

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considerably more numerous than they are. It surely is not creditable to any community to permit an artist of Mr. Beel's calibre to devote so much of his time to teaching.

WM. J. MCCOY'S HARMONY CLASSES

The Summer Harmony Classes conducted by William J. McCoy, author of *Cumulative Harmony*, and one of the leading theorists and pedagogues in this country, have been so successful that upon general demand Mr. McCoy has decided to conduct a special Normal Course for teachers and students. This normal course will extend over a period of twelve weeks beginning in San Francisco on Monday afternoon, September 2d, at 3 o'clock at Room 902 Kohler & Chase Building, and in Oakland on Tuesday afternoon, September 3rd, also at 3 o'clock, in the Pacific Building. Mr. McCoy, being a most conscientious pedagogue, will devote individual attention to each student, so that the members of these

classes really will derive the benefit of practically individual instruction.

During the last two or three years Mills College has made special efforts to afford its music students every possible opportunity to become thoroughly equipped to teach after leaving the college. And finally it was decided to present the degree of Bachelor of Music to those graduating and earning it. Mills College has engaged William J. McCoy to instruct the students in the higher courses in counter point and composition required to earn the degree of Bachelor of Music. Surely a musical educator entrusted with such great responsibility at an institution of such wide repute as Mills College, should prove a most desirable source of accurate information for anyone wishing to be introduced to the inner temple of the theoretical phase of musical education.

TEACHERS GIVE BANQUET FOR GODOWSKI

The Music Teachers' Association of San Francisco, of which George Kruger is the president, will give a reception and banquet at the Whitcomb Hotel on Market street, near Eighth, this evening. A large number of members of the Association have already expressed their intention to be present, and no doubt many more will make up their minds at the last moment, inasmuch as it is but natural that members of the profession should honor an artist of such distinction as Leopold Godowsky. H. B. Pasmore will be the toastmaster, and President Kruger could not have made a better choice, inasmuch as Mr. Pasmore is not only one of our most representative musicians, but a gentleman gifted with a fine sense of humor and tact, who always says the right thing at the right time, and who should prove a toastmaster of unusual ability. Miss Estelle Carpenter, the capable supervisor of music of the public schools of San Francisco, will lead the Star Spangled Banner. Miss Florence Smart will be the chairman of the committee of arrangements. Mme. Tojetti will be the chairman of the reception committee. A better selection could not have been made, and President Kruger is entitled to the gratitude of the association for his fine judgment. There will be a number of speeches by prominent members of the profession and guests, and altogether the evening promises to be a most delightful one. No one entitled to come and able to be there should fail to be "among those present."

FLORENCE STERN PLAYS FOR GODOWSKY

Florence Stern, the youthful and skilled violinist, played for Godowsky the other day. She selected as her piece de resistance the Bruch Concerto, and Mr. Godowsky himself played the piano part. The great piano virtuoso declared Miss Stern to be an extraordinarily talented child. The young violinist will give a farewell concert some time next October or November prior to leaving for the East, where she intends to continue her studies.



LEOPOLD GODOWSKY

To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—

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- 2nd—The Allowance of Public School Credits for Music Study under Outside Teachers.

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PROGRESSIVE SERIES OF PIANO LESSONS

A Work of Educational Appeal That Makes Standardization of Music Teaching a Logical Result of its Proper and Universal Application

The astounding success achieved by Leopold Godowsky in his master classes for pianists which are now in progress in this city make a discussion of the Progressive Series of Piano Lessons, published by the Art Publication Society of St. Louis, and edited by Leopold Godowsky, specially appropriate. To give a theoretical and detailed review of this voluminous and exhaustive work is really impossible until after we have devoted extensive and thorough study to it, and thus become enabled to describe in lucid terms the hundred and one invaluable advantages to be derived from a comprehensive and diligent use of it. Mr. Godowsky, than whom there is no greater piano-pedagogue in the entire world, has devoted many years to the supervision of this work and there is represented many an hour of actual labor, both mental and physical, in the personal markings of the lessons. As the title implies, these lessons are arranged in progressive order, giving the student an opportunity to thoroughly digest one phase of piano playing before grasping another subsequent phase. And the lessons have been arranged and compiled in such a manner as to make it impossible for any student not to thoroughly grasp one lesson before proceeding to the next one.

We advisedly say that it is impossible for a student not to fix each lesson thoroughly upon his or her mind, because the Progressive Series of Piano Lessons make it absolutely imperative for a teacher to employ them, unless he has been declared to be thoroughly fit to teach. An incompetent teacher can not teach the Progressive Series, for he does not get them. They are not sold except directly through a teacher or through the publishers themselves. Thus, automatically, the Progressive Series of Piano Lessons, becomes an educational sieve which separates the wheat from the chaff, and which logically creates for itself a standardized mode of piano study, under the supervision of the most competent teachers to be found in this country. We do not mean to convey the idea that there are no competent teachers who do not use the Progressive Series, but we do mean to say that it is impossible for an incompetent teacher to teach the Progressive Series. Anyone who already teaches according to this work MUST be a competent teacher, for he has been selected according to his reputation and according to satisfactory examination.

This much WE can tell you about the Progressive Series of Piano Lessons. For the rest it will be well to let others speak, for the list of those who have adopted this system includes some of the country's leading educational institutions, as may be gathered from the following list of endorsements:

Represent Standard of Music Study

Fassifere School, Hendersonville, N. C.—This school has adopted the Progressive Series of Piano Lessons as the standard of music study, which, used as planned by its incomparable Board of Editors, will give to students the theoretical and pianistic knowledge worth crediting toward graduation. This series is of such completeness and breadth that a student may pursue it with the certainty that he may present his work in it to a higher school with credit and satisfaction. The teacher using the Progressive Series receives the inspiration of a musical atmosphere, the contact with the great musicians as real, as personal presence, the ideas of master minds expressed in plain English for the help of lesser intellects for which the musical language is too subtle or too deep.

CHELIAN A. PIXLEY.

April 9, 1918.

Endorsed by Public School Music Director

New York University—In common with all men interested in public education through music, I have insisted for years that all creditable work in theoretical and applied music with the private teacher should receive its just proportion of the credits necessary for graduation from high school. So I most heartily endorse the Progressive Series of Piano Lessons and I shall welcome the time when this State shall recognize the Progressive Series as a standard of attainment for students of the piano, seeking high school credits for study with the private teacher.

ARTHUR J. ABBOTT,

Director of Music, Buffalo Public Schools, Principal, Department of Music, New York University Summer School.

May 18, 1916.

Public Schools Adopt Progressive Series

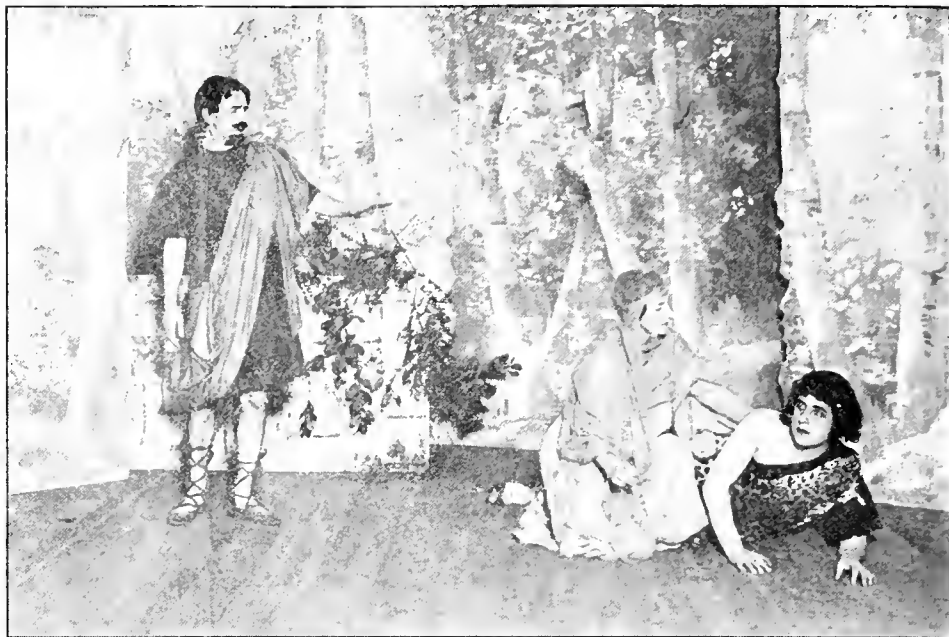
Asheville City Schools, Asheville, N. C.—The Progressive Series of Piano Lessons has been adopted as the basis for granting credits for music as a major study in the High School of Asheville, because it provides a logical and definite standard, and is the only plan that has ever been devised that is entirely satisfactory and practical.

WILLIS J. CUNNINGHAM,

Supervisor of Music.

N. C. Music Teachers Endorse Series

Believing that music should be recognized and credited as a major subject in the High Schools, Academies and Colleges of our State, we have investigated the Progressive Series of Piano Lessons and have found it to be the only way in which the educational institutions can satisfactorily credit the work done by private teachers. We take pleasure, therefore, in recommending your policy as worked out by the aid of the Progressive Series of Piano Lessons and favor its being



SCENE FROM CLAUDE DEBUSSY'S L'ENFANT PRODIGE

A One-Act Opera Prepared for Presentation by Marion Veckl for Musical Clubs and Similar Organizations, Assisted by Mrs. James Pressley, Soprano, and Robert Battison, Tenor

adopted by the State Music Teachers Association and recommended to the State Board of Examiners.

Signed: Conrad Lahser, President N. C. M. T. A.; Wade R. Brown, Chairman Committee on High School Credits; Mrs. W. J. Ferrell, Vice-President N. C. M. T. A.; Gustav Hagedorn, Chairman of the Committee on Certification of Music Teachers; Chelien A. Pixley, Past President N. C. M. T. A.

To reprint all the endorsements voluntarily presented to the Art Publication Society of St. Louis would occupy several pages of this edition, and would not accomplish any more than the ones already reproduced here. They all tell the same story, namely, that the Progressive Series of Piano Lessons is the most exhaustive and most effective educational series that has ever come to the attention of the musical educators and that everyone who has examined the same thoroughly volunteers his assistance in securing for it the privilege of credits at High Schools and Colleges, which means that pupils of teachers who use the Progressive Series will be given entrance credits at any school they wish to enter. Gradually this will become a fixed standard for musical education. Among the many letters we have seen we may mention particularly those by Holmes Cowper, Dean of the Institute of Fine Arts of the Drake University of Des Moines, Iowa; Miss Bertha Bauer, Directress of the Cincinnati Conservatory of Music; Frank L. Rankin, Director of the Virgil Clavier School of Portland, Me.; Hollis Dann, Principal of the Cornell University Summer Session.

No doubt we shall have more to say about this Progressive Series at some future time, for it is impossible to do justice to this subject in one article. But if you really wish to get to the bottom of the advantages to be derived from the Progressive Series go to the St. Francis Hotel any time during the next two weeks and see Mr. P. D. Cone, the authorized representative of the Art Publication Society of St. Louis, and if Mr. Cone is not able to convince you that the Progressive Series of Piano Lessons is a work practically indispensable to exemplary and effective musical education, then the judgment of the writer is surely sadly at fault.

ALFRED METZGER.

WHY THE PROGRESSIVE SERIES IS EFFECTIVE

The following article regarding the effectiveness of the Progressive Series of Piano Lessons, which appeared in The Folio, a class journal published by the University School of Music of Lincoln, Nebraska, is worthy of careful perusal:

We are frequently called upon to explain wherein the Progressive Series forms a suitable basis for major credits in high schools and universities. Through this little pamphlet we shall offer an answer to this question by showing the grounds upon which the Progressive Series has actually been adopted for major credits by many of the leading educational institutions of the country. The Progressive Series constitutes a thoroughly modern, complete and authoritative musical educational text, combined with a specially edited and annotated selection of exercises, studies and compositions adapted to a scientific and artistic training in technic. Its editors are acknowledged among the world's greatest musical authorities and pedagogues. Among them may be mentioned Leopold Godowsky, Emil Sauer, the late W. S. B. Mathews, Josef Hofmann and Edgar Stillman Kelley. Not only is the Progressive Series correct and authoritative musically, as a text it incorporates the latest and most approved teaching principles of psychology and pedagogy.

The conditions under which a high school pupil studies the Progressive Series give assurance that he will have thoroughly mastered the lessons, and will have done the required practicing, for which he is to receive credits. He is required to recite from memory,

in writing on each Text Lesson, to review every nine lessons, and to pass an examination, in writing, from memory, covering the entire review. In addition, he is required to practice ninety minutes a day, six days a week, and his parents must send in a weekly report to the Supervisor to show the actual time he has spent at the keyboard. His piano teacher also must submit a weekly report to the Supervisor showing the number of lessons taken, the theory lessons, exercises, studies and compositions studied, the grading made on each, and the average of advancement.

In the course of a year the Progressive Series pupil in the high school takes two written examinations in theory, and one practical examination in technic, under the personal direction of the Supervisor of Music. The school authorities, therefore, have direct evidence that the pupil has made a sufficient advance in musical knowledge and technical ability to warrant the credits which are issued him. A pupil who is studying the Progressive Series is not merely learning how to play the piano. He is getting a practical working knowledge of music which will mean much to him throughout his whole life. His knowledge of harmony, as also his ability to analyze music, will add greatly to his enjoyment of musical performances. His understanding of the principles of fingering, pedaling, dynamics and interpretation will add greatly to his own ability as a performer. And because of the practical nature of his musical education the pupil is provided with a splendid professional means of livelihood, which he may use if he desires.

MARION VECKI IN L'ENFANT PRODIGE

Marion Veckl, the well known baritone, has prepared for presentation before musical clubs and similar organizations a splendid version of Claude Debussy's excellent one-act opera entitled L'Enfant Prodigue. This same one-act opera has been prepared with the following cast: Lia, Azael's Mother, Mrs. James Pressley, soprano; Azael, a young Galilean, Robert Battison, tenor; Simeon, Azael's father, Marion Veckl, baritone. This cast presented this opera for the first time in this country for the Sorosis Club of San Francisco, and shortly afterwards for the Saturday Afternoon Club of Stockton. In view of the recent death of Debussy the work becomes particularly interesting, inasmuch as it was honored with the Grand Prix de Rome. It does not require much scenery and occupies about forty minutes. It can be given with a concert program as first part.

ARTHUR CONRADI RETURNS FROM VACATION

Arthur Conradi, the able and successful violinist and teacher, has returned from several weeks vacation which he principally spent in the high Sierras. He thoroughly enjoyed himself by indulging in long and healthy walking tours, horseback riding and also on the back of burrows. He returns sunburned and happy and ready to resume his numerous duties as artist and pedagogue where he left them off prior to his vacation holiday.

THEODORE SPIERING AVAILABLE FOR COAST

Miss Alma Voedich, the energetic manager for Theodore Spiering, the distinguished violinist, is now on the Pacific Coast arranging for bookings for that brilliant artist. It is devoutly to be wished that Mr. Spiering will be able to give a series of concerts on this coast for he belongs to those fine intellectual artists whose work is so rare and therefore so enjoyable. We do not see why Mr. Spiering should not be chosen as soloist with the San Francisco Symphony Orchestra. He is surely one of the great artists who belong to America.



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wife and two fine sons. The Godowsky enthusiasm was one hundred per cent in evidence, and the "Master Pianist" was anticipating with pleasure his five weeks' stay in San Francisco in connection with his Master Class. The charming simplicity of Mr. Godowsky is one of the beautiful characteristics of his greatness as a man and artist. At the Third and Townsend streets depot, Selby Oppenheimer, San Francisco's active and popular impresario, met the Godowsky party, and got hold of Mr. Bennett long enough as he was disentrained to invite him to luncheon during the latter's all too brief stay in San Francisco, and which kind invitation finally could not be accepted owing to pressing duties in connection with a conference of Pacific Coast representatives of War Camp Community Service, after which Mr. Bennett was ordered off on short notice to Sacramento. A. W. Widenham, the alert secretary-manager of the San Francisco Symphony Orchestra, was pleasantly encountered in the metropolis by Mr. Bennett.

Thus it may be seen that Alice Mayer's Kewpies got some interesting information out of Mr. Bennett when they found him at Sacramento the other day.

RAISING STANDARD OF BANDS

At the request of the Commission on Training Camp Activities, the National Committee on Army and Navy Music some time ago appointed a sub-committee of its members to study the subject of Army and Navy Band Music in all its phases, and to suggest for consideration such measures as in the opinion of men of large experience with military bands, might be of assistance to the proper authorities in raising the standard of our Army and Navy music. The members of the sub-committee were Messrs. John A. Carpenter of Chicago, Frederick S. Converse and Walter R. Spalding of Boston, with Wallace Goodrich of Boston as chairman.

The question of Army bands was first taken up by the committee, leaving the matter of the Navy organizations for the future. After careful consideration of the subject of Army band music in all its aspects, including a study of band organization in the English and French armies, and reports of conditions and recommendations received from all parts of this country and from all branches of the service, it was recognized that certain fundamental questions must be determined before further action could be recommended or taken. Accordingly a memorandum was prepared and submitted to the commission by the committee, and was subsequently presented to the General Staff of the Army; by whom it is now under consideration, and from whom a decision is hoped for at an early date.

The memorandum consisted of recommendations covering the following points:

(a) The material augmentation in numbers of all Infantry and Artillery bands; the allotment of bands to Engineer Regiments; and the conversion of Cavalry and other mounted bands into "Fanfares," or brass instruments and drums only.

(b) Giving commissioned rank to band leaders.

(c) The provision of expert divisional supervision over all regimental bands and band music in each respective division.

(d) A substantial increase in the monthly allowance for the purchase of new music, together with proper provision for original equipment.

(e) The creation of a permanent Commission on Military Music.

Editorial Note—The above is a move in the right direction. While there is the opportunity to once and for all settle the question of efficiency among American musical enterprises, no effort or labor is too great to do everything from the standpoint of competency. As long as the standard of musical endeavors is a high one in every phase of the Nation's life, it will unquestionably and inevitably reflect upon every musical activity henceforth.—A. M.

Washington, July 25.—Plans under which all organizations seeking by popular subscription funds for providing recreation and amusement for soldiers would be united to carry on a combined campaign are under consideration by the War Department.

The object is to eliminate overhead expenses and competition among the separate organizations carrying on work among the soldiers.

Just Published by The National Society of Music

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FOURTEEN VOLUMES

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This monumental work just published by The National Society of Music, is the greatest review of its kind published in the ENGLISH LANGUAGE.

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Cacofunnics

By The Futurist

The other day I visited the Chamber Music Society of San Francisco, the members of which are now safely entrenched in Woodacre Lodge, Marin County, where John D. McKee has put his fine summer home at their disposal during the summer. There were only fifty per cent of the society present, namely, Elias Hecht, Nathan Firestone and Louis Ford, as will be seen by the snapshots taken by a staff photographer of the Pacific Coast Musical Review. However, while Messrs. Persinger and Britt were absent, following their inclination toward indoor sports, they left behind representatives in the persons of their better seven-eighths, namely, Mesdames Persinger and Britt, and for this reason I did not miss them. Then above all, there was Louis Persinger, Jr., who was on his best behavior which, I am told, is his usual mode of deportment, and as you see from the pictorial document herewith produced, he took the interview very seriously. He neither cried nor slept throughout the afternoon, and I am sure he thereby broke the record of any offspring of a violinist of distinction, as far as I know. Mr. and Mrs. Persinger have reason to feel proud about him.

There was also among those present Dr. Taubles, who gave a piano recital that showed him possessed of a larger and more varied repertoire than we have ever witnessed before. He gave a selection of operatic, vocal, violin, chamber music and symphony selections at one sitting, which revealed a colossal memory and facile finger practice. Then there was Mrs. Jessica



JESSICA COLBERT AT MERCY OF HER FRIENDS
Elias Hecht (on right of Mrs. Colbert) in Belligerent Mood Listening to the Staff Photographer's Jokes—Nathan Firestone (to the left of Mrs. Colbert) in Happy Mood, Thinking of the Next Meal—Louis Ford in Indifferent Mood Trying to Rise to the Occasion

Colbert, the manager of the Society, who has been so successful in booking the organization. But, however clever Mrs. Colbert is in managing chamber music societies, she was not quite so skillful in catching the train after it had already left the station. Somehow Mrs. Colbert's bump of calculation was somewhat amiss, for, while she was waiting for the train to come and take her back to the fog belt, she became so greatly interested in Mr. Firestone's description of the Ravel Quartet that the train arrived without being noticed. Mr. Ford then tried to come to the rescue with his namesake, but this time the little flier did not come up to expectations, as the train was just a shade quicker. Anyhow Mrs. Colbert was able to catch the next train by being at the station half an hour ahead of time.

Speaking of automobiles reminds me that Giulio Minetti is still sporting his Buick. He occasionally makes trips to his ranch in Colusa, and the last time he re-

turned from there he used language that impressed me as if Colusa was the hottest place in the universe. Minetti had to attend a meeting of the leading politicians of the town to discover whether or not his taxes should be raised on account of the war. And so it was imperative that Minetti should be on time. He thought the surest way to be on time was to leave the evening before, take advantage of the cool evening breezes and be in Colusa bright and early in the morning. He intended to use the Buick for a hotel and sleep in it during that night. Everything went nicely until he came to Benicia, when he found no boat was going that night. And since the Buick has not as yet been changed into a collapsible hydro aeroplane, he had to wait on the otherside. Finally he was again on his way. He had hardly travelled a few miles when the sand became so soft and mushy that even the Buick could not negotiate it, and Minetti, who usually can play his part without a hitch, at last got stuck, and his trusty steed would not move another inch.

After considerable trench digging and expenditure of gasoline and other high priced dispensers of energy the Buick consented to move along, and Minetti arrived in Colusa too late to have his taxed reduced. The most remarkable part of this experience is that Mr. Minetti kindly offered to take me to Sacramento, so that I could be at the State Library ahead of the train. As a rule I am very unlucky, but on this occasion my guardian angel must have been watching over me. For while I was grateful to Mr. Minetti for thinking of me so kindly, I thought that the train was just a little surer on his legs than the Buick, and as matters turned out for once I was right. So, while it was decidedly hot in Sacramento, it would have been still hotter in the sands near Colusa, with Minetti using up all the languages he studied in college.



LOUIS PERSINGER JR. RIDING ON A FORD
Left to Right, Standing—Miss Gaetane Britt, Mrs. Horace Britt, Mrs. Louis Persinger, Mrs. Louis Ford, Nathan Firestone; Left to Right, Sitting—Elias Hecht, Louis Ford, Louis Persinger, Jr., Mrs. Jessica Colbert

All of you now know how successful Paul Steindorff's production of Gluck's Orpheus has been both at the Greek Theatre and at the Tivoli Opera House. Now, while some believe Gluck to have been a German composer, he really was the founder of what became known as the French school of composition. While he was born in the Palatinate he spent the last years of his life in Paris, and therefore the French people came to know him by the name of Gluck, the "u" sound being a round "e." Now when this opera by Gluck was announced in the papers some people who are not on speaking terms with the German composer of the French school thought the opera was by Jesse Click of Sherman, Clay & Company, and that astonished writer of song lyrics became the target of numerous congratulations upon the wonderful grand opera he composed. It is too bad that this work was presented about one hundred and fifty years before Mr. Click wrote it. It might have been considerably improved upon.

In these days when there is so much talk about which of us are essential and which are not, it is very difficult to choose the kind of work that is best suited to help Uncle Sam. Now, some of the musicians belonging to the local union discovered that the Government did not look with favor upon hotel orchestras, dance orchestras, picnic orchestras and bands, cafeteria orchestras and such like. Fearing that they suddenly might be taken away from their usual haunts, they figured out as to what they could do to help Uncle Sam. So they were told if they became employees of the shipbuilding yards they could learn how to build a ship and play music at the same time, for riveting required also a sense of rhythm. And so a number of these musicians found employment at the Union Iron Works. Their duties consisted in applying the hammer once or twice a day, in which capacity they had already been well trained, and in their leisure hours they were to form a band. Now it so happened that the hours devoted to band music were entirely disproportionate to the time devoted to hammering or riveting, and our musicians at once were under the impression that life was not such a bad proposition after all. But all of a sudden comes Uncle Sam and acts as a kind of an examiner of music, and our dear Uncle finds that riveting is greater music to his ears than a brass band in the Union Iron Works, and so the musicians are now hammering away prestissimo in the sweat of their brows, while the band instruments are becoming rusty from lack of wind.

"MUSIC OF THE BETTER KIND"

Cleveland Publishing House of Better Kind Music
Popular Along Coast



Three Attractive Fox Title Pages

which made a strong bid for prestige West of the Rockies, and has been unusually successful in its endeavors, is the Sam Fox Publishing Company, Cleveland, Ohio. This house is well known as publishers of "Music of the Better Kind," and has to its credit such successful song publications as "Invocation," by James H. Rogers; "The Prayer Perfect," by Ervine J. Stenson (Poem by James Whitcomb Riley); "I'm A-longin' For You," by Jane Hathaway; several successful Wilson G. Smith songs, and also the famous Dorothy Lee songs, including "One Fleeting Hour" and "I Gathered a Rose."

Many of the most eminent artists of the concert stage are singing some of the songs published by this house, among whom are Alma Gluck, Sophie Braslau, Mabel Riegelman, Karl Jörn, the late Evan Williams and many others of equal renown.

This house also has a large and well balanced catalogue of piano solos of a semi-classic nature. Many pianists and teachers are familiar with such Fox instrumental numbers as "Sparklets," "Basket of Roses," "Tulips," "A Garden Dance," "Nola," "A Japanese Sunset." There are a series of ten piano compositions published in sheet music form known as the "Flower Series," which has brought much fame to the house of Fox. One of the unusual features of the Sam Fox Publishing Co. is the beautiful and artistic title pages under which all their music appears. They are colorful indeed, but so artistically blended as to make them works of art and supreme beauty.

Music dealers everywhere along the coast report big business on Fox prints and practically every representative music store carries a complete stock and full line of these publications. Teachers, students, singers will do well to investigate the Sam Fox Edition, as they will doubtless find much of real merit and true musical worth.

Recognized concert singers of the coast should by all means get in touch with this house, as they have done much in publicity channels for those who sing their songs.

MRS. CHAS. F. PREUSSER'S RECITAL

Mrs. Charles F. Preusser, pupil of Mrs. A. F. Bridge, gave a most delightful vocal recital at Mrs. Bridge's studio recently, and scored a genuine artistic triumph. Mrs. Preusser has given her services last season to Camp and Camp Welfare programs, singing frequently at Mare Island. The program interpreted by Mrs. Preusser at her recent recital was as follows: Sen corre l'agnelletta (Sarrri); Se tu m'ami (Pergolesi); O bocca dolorosa (Sibella); Triste est le steppe (Gretchen-ahnow); J'ai pleure en reve (Hue); Pierrot (Rubner); The Bird (Fiske); Sylvia (Speaks); The Cry of Rachel (Salter); L'amour est un enfant, Bergere Legere, Non, je ne crois pas (Bergerettes); Nobles Seigneurs—(Les Huguenots); (Meyerbeer).

MABEL RIEGELMAN SOLOIST AT N. Y. STADIUM

Mabel Riegelman was soloist recently at the New York Stadium Symphony Concerts. Her rich clear soprano rang full and true before a record audience. The Jewel Song from Faust recalled Miss Riegelman's excellent portrayal of Marguerite with the Boston Opera Company a season ago and well deserved the delightfully rendered encore, One Fine Day, from Madam Butterfly. Miss Riegelman's voice never showed to better advantage. Her singing of Musetta's Waltz Song brought forth such hearty applause that it had to be repeated and the audience recalled her again and again.

JAPANESE SOPRANO RETURNS FROM TOUR

Miss Hono Shimozumi, the gifted Japanese soprano, is again in San Francisco, after her successful tour in the South. While in Los Angeles Miss Shimozumi was soloist—singing in costume—at the Sessue Hayakawa performances.

HARMONY CLASSES

Special Normal Course for Teachers and Students Conducted by WILLIAM J. MCCOY, author of CUMULATIVE HARMONY, Individual Attention. Term of twelve weeks beginning in San Francisco, Monday, September 2, at 3 o'clock—202 Kohler & Chase Bldg. In Oakland, Tuesday, September 3rd, at 3 o'clock, Pacific Building.

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SUCCESS OF THE GODOWSKY CLASSES

Never Before Have a More Satisfied Class of Students Been Assembled and a General Demand Has Been Made For a Return Course Next Summer

No educational enterprise ever attempted in San Francisco in a musical way has achieved the remarkable success attained by the Godowsky Master piano classes, now in session in the Kohler & Chase Building. During the season about to close over seventy local pianists have availed themselves of the chance to study and coach with the acknowledged master piano teacher of the world. Far exceeding the first announcements of Manager Selby C. Oppenheimer have been the total attendance figures. When Oppenheimer undertook the management of these classes it was determined that but twenty master and twenty auditor pupils be enrolled, but before the inauguration of the work, and profiting by the experiences of the Los Angeles class, the number of master pupils was reduced and the limit placed at fifteen. In consequence of this there were some disappointments, but Godowsky preferred to devote more time to each of the master students, and to reserve the privilege of master membership to students of far advanced ability. The result has been more than satisfactory and the fifteen master pupils enrolled have added materially to their knowledge of piano playing and the big auditor class profited much by the wonderful auditions.

Godowsky will start the final lap of his local work next Monday, when the fifth and final week begins. Never have a more satisfied nor enthusiastic set of scholars been assembled and the general demand has been made for a duplication of the courses next summer. Undoubtedly Godowsky will return to complete the work so well started, and Mr. Oppenheimer is already tentatively enrolling many members for the 1919 classes. Experience in this pioneer class of its kind has revealed a number of places where improvement in the system could be included, and Mr. Godowsky and Mr. Oppenheimer have carefully considered many details, and feel they have arrived at a system that will approach perfection of arrangement for next year. Undoubtedly most of the present students will re-enroll, and there will, of course, be a large influx of many prominent teachers, who feel disappointed that they have missed this year's priceless opportunity.

Godowsky will leave for Portland, Oregon, on Saturday next to inaugurate his last series of Pacific Coast classes there on Monday morning, August 26th. Four weeks will be consumed in Portland, when the master will return either to his Belvedere home or to Los Angeles for a much earned rest. His concert tour for 1918-1919 will begin in October in the southern part of the State, after which Godowsky will be heard in recital in San Francisco, under Oppenheimer's management, and on November 15th he will begin a remarkable tour of forty dates in Canada, finishing in time to spend the Christmas holidays at his New York home. In the meantime the Godowsky family, consisting of his charming

wife, Miss Vanita, Leopold Jr. and Guntram Godowsky, will remain in Belvedere, where they are being extensively entertained and are entertaining the music colony of this section.

GODOWSKY MASTER SCHOOL IN PORTLAND

The Ellison-White Musical Bureau of Portland, Oregon, is pleased to announce to the general public of the Western territory, that they have arranged a very special "Master School," to be conducted by Mr. Leopold Godowsky, famous pianist, and regarded as the world's greatest teacher, to be held in Portland for four weeks commencing August 26th. This Master School will be under the personal management of Mr. Laurence A. Lambert, general manager of Ellison-White Musical Bureau, and Mr. Wm. Robinson Boone, the newly appointed head of the Ellison-White Conservatory of Music. This school will be the first active business negotiated by Mr. Lambert, and will prove an asset of tremendous educational and inspirational value to the musical fraternity of the northwest territory.

There will be two distinct classes, one to be called the Active Class, for playing pupils, the other the Auditors Class, for listening pupils. Each class will consist of sixty-four full hours, made up of sessions extending over a period of four weeks, the classes to be held four times per week, and each session consisting of four hours' teaching. The cost for the Active pupils will be \$200 for the sixty-four hours, and \$100 for the listening pupils. The pupils taking the "Active" course will be given the privilege of playing in the Master Classes before Mr. Godowsky. The Auditors may, in addition to attending the Master Class, have the advantage of taking private instructions from Mr. Godowsky, if they so desire, at the rate of \$40.00 an hour, or six private lessons of one full hour each for \$200. For those pupils who desire to take both the Auditors Class and the entire series of six private lessons, a special price has been arranged, details of which can be obtained from the Ellison-White Musical Bureau or at the Conservatory of Music.

It is the intention of Mr. Godowsky to have the playing students perform as many different standard compositions as possible, in order to enable them to become more intimately acquainted with a larger number of the best works in the Piano Literature. Mr. Godowsky will also illustrate, by his own playing, the method and work that he is teaching. When the Godowsky Master School for Los Angeles and San Francisco was first announced a number of applications from teachers and students from the Northwestern States were sent to those two cities, but now that this school is being extended to Portland the applications should be sent in direct to Ellison-White, and for those applicants who desire to make the change, even though they have already closed negotiations with the Southern people, it is thought that satisfactory arrangements can be made to transfer their applications here if they will write or see either Mr. Lambert or Mr. Boone.

EDDY BROWN TO VISIT PACIFIC COAST

Of great interest to all music lovers is the announcement from the office of Loudon Charleston that Eddy Brown will visit the Pacific Coast next season. In California this brilliant virtuoso, whom America may claim with pride as one of its own artists who has become world-renowned, stands side by side with the famous violinists of the day. Eddy Brown will be under the management of Selby C. Oppenheimer and L. E. Behymer. The following brief biographical sketch will be of interest at this time:

Eddy Brown has outdistanced his older rivals and achieved successes that have placed him among the foremost artists of the world. The violinist inherited his phenomenal talent from his father and grandfather. At the age of four, study was begun under his father's guidance, a diminutive violin being made for the baby fingers. Two years later the child appeared in public. When nine years old he was taken by his mother to Europe to study under the great Hubay, but to their keen disappointment Hubay declined to accept the pupil. The mother's cherished hopes were blasted, but she disregarded Hubay's advice to return to America, and persisted in her determination to develop the genius she knew was there. The day came when Hubay looked upon Eddy as his own son, counselling the youth, coaching him, and directing great orchestras while Eddy thrilled his hearers with the witchery of his art.

Mrs. Brown took her son to Prof. Bloch at the Royal Academy, and after a period of study, Hubay heard the young aspirant again. He was astonished. He took the boy under his tutelage, and for four years left no stone unturned in developing the talent to the fullest. Eddy Brown's first real triumph came before an audience of five thousand persons. The critics welcomed the new star, and he was sought on every side. Successes in England followed those on the continent, and then it was decided that he should go to St. Petersburg for a final period of coaching under Leopold Auer. Auer, like Hubay, has followed the violinist's career with deep-seated pride.

Eddy Brown's subsequent successes in Europe firmly established him in favor. He played repeatedly with the foremost orchestras, including the Berlin Philharmonic. Under the batons of such distinguished conductors as Nikisch, Fiedler, Pansner, Abentroth, Brode, Coymis, Malada, Akerayd, Ronald and Konwald, his orchestral appearances brought him special distinction. Even the outbreak of the European War did not check his activities; throughout Germany, Prussia, Austria and Bohemia he continued to concertize under the most important auspices.

The violinist's first season in America proved a sensation. In New York, following his debut at the Metropolitan Opera House, he made no less than five recital appearances, in addition to filling innumerable orchestral and recital appearances throughout the country. Today his place is widely conceded to be among the elect.

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ORGAN TALKS

By EDWARD BENEDICT, Organist at the California Theatre

QUALIFICATIONS OF A SUCCESSFUL UNIT PLAYER

No. 12

It has always been a question in my mind as to who made the better Unit Orchestra players: church organists or theatrical pianists. The ideal combination is to find a capable vaudeville man with church organ experience, or a wide-awake church organist who has done theatrical work.

As enumerated in my last talk I think the palm would go to the pianists for bona fide popular success in playing the Unit. It seems strange that the more success a church or concert organist has attained, the less chance he has of succeeding on the Unit. This is because it is so difficult for him to discard the ways of playing, which he knows have brought him success.

Many organists playing Units today are being held back artistically and financially simply because they insist on treating the instrument as a church organ. The pianist, on the other hand, is bound to approach the instrument with humility, and having nothing to unlearn, makes progress from the start. If the player, who has been an organist, is clever enough to grasp the "Unit idea," as we call it, his organ experience will eventually give him resources, which the pianist can never command.

The one great quality which makes successful Unit players is "cleverness," and all that it implies. By this I mean a beautiful disregard of tradition, ability to work out new lines of action, and the power and imagination to utilize the resources of the instrument, regardless of whether it has ever been done that particular way before. And, yet, I know players, who having all the above qualifications, fail because they do not have the second great quality, which is judgment. By this I mean the sense which tells us when the new idea we have worked out is pleasing and effective, or otherwise.

The third qualification is experience. We must bear in mind that the Unit player in a theatre must watch the picture, his music and control the instrument simultaneously. Someone of the three must be done sub-consciously, and this is where experience comes in. After playing for hundreds of features the mind memorizes the sequence of the scenes readily, and this anticipates the next change of music. The same situations come up again and again, enabling the organist to have "stock" cues to fit them just as the doctor carries pills in his black case for all ordinary ailments. Experience teaches the player to register properly at sight without study, or experimentation. Experience gives the player an immense repertoire of memorized pieces, which can be played almost without thinking, therefore, experience must be gained before success can be attained.

It goes without saying that musicianship is a prime essential of the successful player. Unless one is thoroughly grounded in the classics, theory and harmony, success will always be limited. Organists or pianists who possess these qualifications, would make no mistake in taking up the Unit Orchestra playing. The work is pleasant, and the remuneration exceedingly ample. Until the end of the war, however, opportunities to practice will be limited by the lack of display instruments in the various branches. Theatre organs are operated so many hours a day that practice by others than the regular organists is frowned on by the managers.

It must be remembered that the demand for capable Unit players far exceeds the supply and a player who can properly prepare himself for the work under these discouraging conditions will in a short time be able to look forward to a long succession of desirable engagements, which will be a positive guarantee for a prosperous future.

ORPHEUM

The Orpheum bill for next week will have as its principal headline attraction Cecil Cunningham, the comedienne extraordinary, who is well and favorably remembered by Orpheum patrons. She will present four descriptive numbers, each of which is a gem. Jean Havez, who specializes in good songs, has provided Miss Cunningham with her present repertoire. The lyrics are all clever and there is a pleasing swing to the music. Miss Cunningham, who prior to her appearance in vaudeville was prima donna of the Gilbert and Sullivan opera company, never fails to score heavily, and is certainly one of the brightest stars in the vaudeville firmament.

Billie Burke will present his latest novelty, "Levititation," with Professor J. Edmund Magee. Like his previous effort "Tango Shoes," "Levititation" is a travesty with scientific possibilities delightfully ridiculous. Professor Magee travesties the supposed supernatural powers of the hypnotist, and the result is the funniest act Billie Burke has yet produced. Ray Fern and Marion Davis are two exceptionally clever dancers, who possess a delightful sense of humor and sing pleasingly. In their "Nightmare Revue" they have a sort of futuristic offering that is a whirlwind of everything.

J. Warren Keane and Grace White are certainly entertainers of quality. Miss White is a delightful pianist and Mr. Keane performs a number of new and clever card tricks which he accompanies with amusing patter. Silvermoon, the canine contortionist, will be presented by Mr. Brodean. This wonderfully trained spitz dog, who excited much wonder and admiration during his previous engagement, performs the most impossible feats—feats that have never before been accomplished by any animal, and all the time he cleverly assumes an apparently hypnotic state.

Harris and Manion in "Uncle Jerry at the Opry," and Ernestine Gordon and Eleonore Kern, the California Duo, are also included in the list of attractions. Horace Goldin, the apostle of mystery, whose marvelous illusions excite perplexity and admiration, promises several wonderful novelties. The performance will conclude with a new series of the Official War Revue.

ALCAZAR

D. W. Griffith's "Hearts of the World" will enter upon the ninth week of its local engagement at the Alcazar Sunday afternoon. Its tremendous popularity is due in part to the fact that many of the war scenes were actually produced on the battlefields where the story is laid. Only a few local trench scenes were made at the Griffith studio and these are used merely to show close-ups of the players. Through the co-operation of the British and French war offices, was scenes such as never before were photographed are seen in the big war play. The rival armies are now fighting within a few miles of the very village in which some of the tender love scenes were made. At the time they were photographed, Lillian Gish, Dorothy Gish, Robert Harron and D. W. Griffith were in danger of German shells, so close to the fighting line were they made. The love story is predominant even through the tremendously thrilling war scenes of the picture. Its entrancing sweetness contrasts strangely with the war scenes of the latter part of the picture. "Hearts of the World" is being exhibited twice daily, matinee and night performances being given each day.

MUNICIPAL ORGAN RECITAL

A novelty at the Lemare organ recitals in the Exposition Auditorium will be the appearance in native Japanese costume Sunday evening of a Japanese prima donna, Hama Shimosumi, who is called "the Japanese Nightingale." She claims San Francisco as her home city. She was born in Honolulu, of Japanese parentage, but was educated in an American family in San Francisco. She received an extensive musical education and sings in French, Italian and English. Her selections for next week are: Aria, Un Bel Di, from Madame Butterfly, in English; Mai, by Hahn; Villanelle, by Dell'Acqua; Laddie Khaki, by Novello. Lemare's organ numbers will be: Finale Risoluto (d'Every); Morning Serenade (Lemare); Andante, celebrated Clock Movement (Haydn); The Bell Symphony (Purcell); Overture, Midsummer Night's Dream (Mendelssohn).

Tomorrow's recital has been postponed on account of General Pau's reception.

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AN INVALUABLE MUSICAL REFERENCE WORK

The Art of Music, the International Encyclopaedia of Music, Published by the John Church Company, Baffles Comprehensive Description

Upon another page of this issue of the Pacific Coast Musical Review will be found an announcement by the John Church Company regarding the publication of an exhaustive Reference Work or Encyclopaedia of Music entitled *The Art of Music*. This announcement in itself contains such extraordinary information that a further description really becomes almost superfluous. The names contained among the contributory editors and the international advisory board represent really a list of most of the distinguished musical authorities in the world, and surely what such men and women have to say is of sufficient importance to demand immediate and spontaneous attention. There has never been published in the annals of American publishing houses a work of quite such authoritative and widespread interest and educational value. To give a satisfactory description—a description that would enable the readers to grasp the real significance and importance of this work from a review—can not be given. We can only give an outline of the work and add that not to possess it, means to leave a vacancy in your library that can not be filled until you obtain this work, and since it can be had at easy monthly payments, almost everyone interested in music can afford to acquire it. There is contained in this work information that can not possibly be secured in hundreds of lessons. This same information is of value to those taking lessons, for it will give them a mental attitude by means of which the teacher will be better understood.

The *Art of Music* consists of fourteen volumes, which may be divided into four divisions as follows: History—4 volumes, Analytical Guide—6 volumes, Dictionary—2 volumes, and Musical Examples—2 volumes. These four divisions are, however, intimately connected so that they form actually one continuous work. The first ten volumes are all in narrative style, may be read from cover to cover, and will be found as entertaining as fiction. The next two volumes make all the information immediately accessible to the casual seeker for facts, or the busy man in search for information. The last two volumes represent a treasure to all who sing or play—a representative musical library. The following important paragraph is contained in the interesting pamphlets distributed by the publishers of *The Art of Music*, and is really the most important announcement made in connection with this work: "The *Art of Music* is the first musical reference work that is thoroughly international both in scope and treatment. Being a product of America, standing aloof from the national conflicts and jealousies of Europe, it does equal justice for the first time to ALL NATIONS AND SCHOOLS. Its editors, contributors and advisory board, belonging to seven different nationalities, have contributed their first hand knowledge, while the direction of an American editor-in-chief (Daniel Gregory Mason) has preserved perfect proportions."

The work is valuable both to the professional musician and the layman. It will be found of necessary assistance to the teacher, the student, the performer, the singer, pianist, violinist, organist, the concert-goer, opera-goer and even the child. It is thoroughly up-to-date, including the music of the seventeenth and eighteenth centuries, the middle ages and also the modern school. It is the first standard reference work that contains no glaring errors or omissions and that can easily be understood and that will equally be found interesting to professionals and laymen.

There are particularly five sections in this work that are worthy of special commendation, and these are: A complete review of the various departments of chamber music which has never been published nor attempted before; a department entitled "How to Listen and What to Listen For;" The instruments of the orchestra; the Ballet and, a chapter that has always been shamefully neglected, but which receives dignified attention in *The Art of Music*, namely, AMERICAN MUSIC. In *Short The Art of Music* becomes a real educational necessity.

The work contains not less than 240 complete pieces of music that have been specially selected by the world's leading authorities. The publishers of *The Art of Music* justly remark: "If you desire to purchase a representative musical library and engage the services of a competent musician to select for you two hundred examples of the best music ever written, representing every important school, demonstrating the various forms and style of every important composer, it would cost from \$75 to \$100 for the music alone, not taking into consideration the services of the expert in selecting it. The editors of *The Art of Music*, experts in the various stages of musical compositions, have selected with the highest discrimination 240 such pieces—representing the 'cream' of all music—selected with regard to their intrinsic beauty as well as their historical significance. These pieces are all either written or arranged for the piano or voice and piano (a few for the violin), the most widely used media of interpretation, and they

are grouped in historical order so as to convey a practical conception of the development of the art."

The *Art of Music* contains not less than 400 pictorial illustrations, comprising besides portraits, exterior and interior views, intimate scenes, stage settings, facsimile manuscripts, etc., all contemporary with the period which they illustrate. Many are reproduced in color, others in photogravures, besides hand engraved half tones and line drawings. But what is the use of trying to tell you all about this wonderful work. Go to Sherman, Clay & Co., San Francisco, who have the distribution in Northern California, or to R. W. Heffelfinger, Los Angeles, who is the representative in Southern California, and see for yourself what valuable information you can get for an amount ridiculously low. A. M.

PROGRAMS FOR SHAVITCH-ARGIEWICZ-BEM TRIO

Interesting New Chamber Music Compositions and Solo Works Just Received for Inclusion in the Programs to be Presented

L. O. Levison, one of the most enthusiastic of local music lovers, has just returned from a trip through the East, where he has successfully fulfilled a commission from the Shavitch-Argiewicz-Bem trio to purchase anything of interest in the line of violin, piano or cello soli or chamber music trios. Mr. Levison brought with him no less than a score of the most interesting compositions, including many works which have never been heard in California and a number practically new to this country. Hitherto unplayed works by Claude Debussy are prominent in the collection, notably a sonata for violin and piano, which is specially beautiful and interesting, and which already is under intensive rehearsal by Miss Argiewicz and Mr. Shavitch, and will be included in one of the early San Francisco programs of the trio. A trio by Chapuis, little known composer, yet one of the world's greatest masters of composition, will attract much attention because of its rare beauty, and works by Chopin, Liszt, Beethoven and some of the present day composers will make the repertoire of this splendid trio one to be much envied.

The three players are hard at work daily and are accomplishing remarkable results already. At a private recital at the Shavitch home in Piedmont during the week just past a number of guests, well versed in the art of chamber music, expressed themselves as charmed with the rare combination of three such fine soloists as Vladimir Shavitch, Eugenia Argiewicz and Stanislas Bem. Manager Selby C. Oppenheimer, who has assumed the exclusive direction of this trio, is gratified at the enthusiastic way in which the announcements concerning its organization have been taken. Already they have received a number of notable out of town engagements, and they will appear at the first concert of the Pacific Musical Society's season. Three concerts in a series will be given in San Francisco, and the Italian Room of the St. Francis has been chosen for these events, because of the intimate character and perfect acoustics of the pretty room. The dates of these concerts will be Tuesday evenings, October 9th, November 12th and December 10th. Many subscriptions for these events have already been received by Manager Oppenheimer. A special rate of two dollars and fifty cents for the three concerts prevails and mail and other orders should be sent to Oppenheimer at Sherman, Clay & Co's.

CLARENCE EDDY'S "A METHOD FOR PIPE ORGAN"

A Most Comprehensive and Greatly Needed Work on the Study of the Pipe Organ is Published by the John Church Company of New York

By ALFRED METZGER

The Pacific Coast Musical Review is in receipt of "A Method for Pipe Organ," in two volumes, by Clarence Eddy, published by the John Church Company of New York. This is by far the most comprehensive work ever published about organ playing, and it will prove absolutely invaluable to students who have already acquired a sound knowledge of music, and a mastery of finger technique covered by the third or fourth grades of pianoforte playing. The two volumes contain not less than one hundred lessons. Considerable space has been allotted to the use of both feet in pedal playing. These lessons on pedal playing include the following important features: Free and independent use of both feet in playing the pedals, employment of both toe and heel, various kinds of touch and the paramount importance of a PERFECT LEGATO. Combination of pedal and manual playing is then taken up. Then follows a study of rhythm, accentuation and phrasing which is given exhaustive attention. An exceptionally interesting portion of the books is devoted to a description of various stops and mechanical accessories to be found in most modern organs. Most interesting lessons are given by means of examples for the use of stops, couplers, etc., proper management of swell pedals, use and abuse of tremulant and different methods employed for playing with expression.

Then there are practical examples in hymn-tune play-

ing and trio playing. Notable attention is given to dignity of style, taste in registration, means of obtaining greatest variety of effects upon the organ as contrasted with those employed on the pianoforte. Extraordinary attention is given to the subject of phrasing, together with many practical illustrations. There are in this invaluable work not less than fifteen lessons in pedal playing alone. And these fifteen lessons include the following important subjects: Art of combining stops; Stops divided into pitch, tone quality and power; Table giving character and quality of tone for 176 stops; Manual flue stops; Compound stops and manual reed stops; Pedal flue stops and pedal reed stops and the use of swell pedals.

There are twenty-six exceptionally interesting and easily understandable lessons on the variety of touch, and they include: Legato, Staccato, Marcato and Non-legato playing. There are twenty-one lessons in phrasing and eight Preludes and Fugues by Bach, indicating the most effective manner of their interpretation, which added to the other lessons make really twenty-nine lessons in phrasing. Then there are equally important lessons in Hymn tune, Canon, Theme and Variations playing. We can not see how any organist can afford to be without these two important volumes on the organ, especially as the price is only \$3 per volume. They can be ordered through any leading music house, and we desire to urge every organist to examine these books, for they represent something unique and greatly needed in the literature of musical education.

INSTRUMENTALISTS BOOKED BY OPPENHEIMER

Leopold Godowsky, Yolanda Mero, Josef Hofmann, Guimar Novaes, Eddy Brown, Trio de Lutece Among the Distinguished Visitors

The art of the instrumentalist will not be neglected by Manager Selby C. Oppenheimer during the coming season, for, notwithstanding that the young impresario has included a most brilliant list of names in the vocalists that he will bring to California, he has not by any means neglected to appeal to that large class of his clientele only interested in the piano, violin and chamber music.

Leopold Godowsky, the great pianist, who is now here will be heard in at least one big recital before his final departure for Canada and the East. Yolanda Mero, the brilliant pianist, whose success in California four years ago made her a big favorite, will give a number of recitals in November and is scheduled for appearance in joint recital with Lambert Murphy, the famous Irish American tenor. In February will come Josef Hofmann, one of the foremost of the world's pianists, and a great favorite among pianists in this State. Later in the season Guimar Novaes, the sensational Brazilian pianist, will make the transcontinental journey as one of Mr. Oppenheimer's big cards. In November local music lovers will be entertained for the first time here by Eddy Brown, the most famous of all the American violinists. Brown, of all the native artists, has taken his place on a par with the much advertised European violinists. He is an Auer pupil, and said to be considered by the master the most effective and comprehensive of the great school that has graduated under his direction. Everywhere Brown is acclaimed one of the world's greatest and, since his return home from Europe, he has achieved one sensational success after the other. In chamber music Oppenheimer has made a unique selection for his season's offering. The "Trio de Lutece," an organization comprised of George Barrere, the greatest of all the flutists; Paul Kefer, the master cellist; and Carlos Salzedo, the foremost of the world's harpists, will visit us in January, giving a series of programs in conjunction with the magnificent soprano, Luc Gates. The rare combination of these three artists and instruments is one appealing to all music lovers and one of the most charming effects in all musical combination. Besides this trio, Oppenheimer is directing the appearances of the Shavitch-Argiewicz-Bem trio, and feels confident that no organization of this character East or West, is in any way superior to his own organization.

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PUBLISHED EVERY WEEK

VOL. XXXIV. No. 21

SAN FRANCISCO, SATURDAY, AUGUST 24, 1918

Price 10 Cents

WALLACE A. SABIN DIRECTS HIS "THE TWILIGHT OF THE KINGS"

Beyond a Question the Most Representative Program Ever Given by the Bohemian Club in San Francisco was the One Presented Last Thursday Afternoon, August the 15th at the Cort Theatre, Which Contained Compositions by Joseph D. Redding, Edgar Stillman Kelley, Domenica Brescia and Last But by No Means Least Wallace A. Sabin Who Composed the Music For This Year's Midsummer Jinks entitled "The Twilight of the Kings."

By ALFRED METZGER

True to its custom of many years standing, the Bohemian Club of San Francisco gave its annual Midsummer Music Concert at the Cort Theatre on Thursday afternoon, August 15th. This event is given immediately following the presentation of the Grove Play at the beautiful Bohemian Grove near Guerneville on the Russian River, and always attracts widespread attention by reason of the distinction of the composers represented, and also by reason of the natural interest manifested in the Grove play by those unable to attend the outdoor performance. There was an innovation on the program this year, for

of Act III, (c) March of the Viceroy. Both in melodic richness and spirited rhythm, as well as ingenuity of orchestration, Mr. Redding again scored heavily with his enthusiastic audience. A musician somewhat new to the musical public of San Francisco as far as his position as composer is concerned, although having established for himself a large following because of his distinction as a theoretician and pedagogue, is Domenica Brescia, who conducted Two Symphonic Sketches—(a) Rustic Madrigal, (b) Joyful Moment. In both works Mr. Brescia revealed himself as a master of composition. He presents his ideas in the form of approved rules of harmony, clothes them with modern apparel in orchestral habiliments, and invests them with a melodic charm that is fragrant with the essence of poetry and romance. In this case we find one of the few instances where a composer has chosen titles for his works that are a correct indication of the contents of the composition. We find both gems by Mr. Brescia decidedly worthy contributions to musical literature, and while they are light and limpid in character, they are written with that natural genius for musical expression which few composers possess in these days of far-fetched musical fads. We are glad to hear that Mr. Brescia has been commissioned to write the music for the Grove Play of 1919.

The stereopticon views of the Grove Play, photographed by Gabriel Moulin, were exhibited and aroused much pleasure by reason of their verisimilitude and unquestionable artistic atmosphere, wherein realism and the romance of nature were delightfully blended. The second part of the program consisted exclusively of extracts from this year's Grove Play entitled "The Twilight of the Kings," and composed by Wallace A. Sabin to words by Richard Hotaling. Mr. Hotaling invested his explanatory remarks about the play with that spontaneous sense of humor for which he has become famed among the members of the Bohemian Club. He told his hearers about the ten-cent libretto and the ten-dollar music, and unlike certain people, when "joshing" themselves to an audience do not succeed in attaining an atmosphere of ease and comfort. Mr. Hotaling became immediately en rapport with his hearers and aroused them to frequent outbursts of natural mirth. Alternating with this brilliant display of humor, Mr. Hotaling occasionally became eloquent with the force of dramatic expression, indicating a particularly climactic point of the play, and thus retained the interest of his hearers from beginning to end, giving everyone a correct impression of the symbolic beauty of his book.

The orchestral numbers directed by Mr. Sabin were as follows: Prelude, Funeral March, Hornpipe, Dance Interlude in four numbers, and Finale. We doubt if Mr. Sabin ever showed himself to better advantage either as composer or conductor. In the latter capacity he had his orchestra splendidly under control and secured graceful phrasing and invigorating rhythm, and in the former capacity he

displayed an originality of ideas and an ingenuity of harmonic treatment that is worthy of the highest commendation. It is beyond a question one of the finest works ever presented by the Bohemian Club, and as a serious, dignified musical composition it must take rank with the finest creations emanating from the far West. The Prelude in particular seemed redolent with the fragrance of the woods. Its instrumental grouping was exceptionally delightful and happily arranged, and its graceful modulation was indeed pleasing to the most fastidious musical ears. Mr. Sabin possesses that happy faculty of saying what he wishes in the most concise musical periods without unnecessary excursions into the impressionistic arena, and with a directness and simplicity that goes straight to the heart. Mr. Sabin's music sounds as if it was inspired, and not as if it had been computed according to the rules of mathematical examples.

What is true of the orchestral numbers is equally true of the songs. Mr. Sabin knows how to write for the voice, and that is not true of all composers. The Wanderer's Song, interpreted with fine esprit by Winfield Blake, who although being hampered somewhat by a severe cold, was able to secure the atmosphere of the song and put it over the footlights in a manner to earn well merited applause. Mr. Blake's enunciation was exquisite. The chorus and orchestra received a justified ovation after singing the Song of War with a fire and fervor that was contagious. Mr. Sabin has here written a veritable masterpiece in chorus writing. It is charged with the passion of conflict and throbbing with the rhythm of martial strains. It was surely worthy of the enthusiasm which it aroused. Charles Bulotti was in excellent voice when he sang the Song of Peace with poetry of phrasing and lyricism of conception. His bell-like voice rang out true and appealing and the audience responded to him like one man. Jerome Uhl and chorus rendered what may be considered the predominating triumph of the afternoon's Grove Play music, namely, the Drinking Song. Mr. Uhl, the possessor of a fine, resonant baritone voice, and a vocalist who sings with his soul, put every ounce of virility into this interpretation, and he was backed up wholeheartedly by a splendidly trained chorus of truly excellent voices. The audience was so insistent and applauded so vociferously that an encore had to be given. This Drinking Song, too, must be counted among the gems in the Bohemian Club's long array of contributions to the musical literature of the far West. Easton Kent sang the Song of Love with fine adherence to the spirit of the lines and his voice rang out evenly throughout the interpretation showing how well Mr. Sabin had succeeded in his endeavor to make this number easily singable. After carefully listening to Mr. Sabin's music it was not difficult to understand the sincerity of Richard Hotaling's introduction when he referred to the composer as: "A dear friend, a great Bohemian, a God-gifted musician, and one of the best fellows in the world."

MAUD AYER-MESERVE A VISITOR

Mrs. Maud Ayer-Meserve from Los Angeles was in San Francisco last week on her return from an extended trip to the East, where she has been introducing her Nature Music Course. Mrs. Meserve and her daughter, Elizabeth Meserve, a ten-year-old music student of more than ordinary talents, gave Victory Programs, the gifted young pianist illustrating her mother's work. Mrs. Meserve taught at the Chicago Summer School of Music, which is under the able and brilliant direction of Mrs. Effa Ellis Perfield, and she met with such spontaneous success that she has been requested to teach in the New York Summer School of Music next season. Mrs. Meserve has been asked to give a course of her teaching in San Francisco in early spring, and it is just possible that she may heed the request. In the meantime she will continue her work in Los Angeles, where she represents her own course as well as the famous Perfield System.

JAPANESE VIOLINIST IN RECITAL

Tsutomu Takata, a skillful and exceedingly gifted violinist, pupil of the Oakland Conservatory of Music, where he studied for five years under the director, Adolf Gregory, gave a violin recital at the Y. M. C. A. Hall, Tokyo, on Friday night, June 7th, with brilliant success. He was assisted by Mrs. Simpson-Baikie at the piano. As may be seen from the program the compositions represented on the same are most representative and musicianly. This same program was played by this clever artist at the Oakland Conservatory prior to his departure for Japan. The complete selection of works interpreted on this occasion was as follows: Sonata (Franck); (a) Concerto (Wienlowski), (b) Zapateado (Debussy); (a) Indian Lament (Dvorak-Kreisler), (b) The Voice of the Woods (9th Etude), (Paganini-Vogrich), (c) Humoreske (Dvorak-Wienlowski), (d) Tamboirin Chinois (Kreisler).

PALACE OF FINE ARTS MUSICALE

The sixteenth concert in the second series of the Half Hour Musicales, "Correlation of Fine Arts," was given at the Palace of Fine Arts on Sunday afternoon, August 18th, under the direction of Mme. Emilia Tojetti. The program presented on this occasion, and applauded by a large audience, was as follows: Concerto in D Minor (Bach), (for two violins and piano), Mr. Otto Rauhut, violin, Miss Edna Horan, violin, Mrs. E. E. Young, piano; Songs—(a) The Lass with the Delicate Air (DeArne), (b) Deh vieni non tardar from Marriage of Figaro (Mozart), (c) Se Tu M'Ami (Pergolesi), (d) Vienne Chanson (Bizet), Miss Claire H. Harrington, Miss Corinne Goldsmith at the piano; Deux Morceaux (B. Godard), (for two violins and piano), (a) Midnight, (b) Serenade, Mr. Otto Rauhut, violin, Miss Edna Horan, violin, Mrs. E. E. Young, piano.



WALLACE A. SABIN
Composer of the "The Twilight of the Kings"

It is usually the rule that none but the club-members have their works presented, under their own leadership, on this occasion an exception was made in favor of Edgar Stillman Kelley, who conducted the finale of his New England Symphony. Both the music of this work as well as the manner in which it was conducted justified the management to make this exception, for Mr. Kelley is a former resident of San Francisco. His New England Symphony was already reviewed at length by the writer when the work was given such an effective presentation by Alfred Hertz and the San Francisco Symphony Orchestra. Another number that has already been reviewed in these columns, and which did not lose by repetition, was Joseph D. Redding's selections from last year's Grove Play, "The Land of Happiness." The three extracts given last week were: (a) Prelude, (b) Poppy Ballet and Finale

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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

ALFRED METZGER Editor and Publisher
HERBERT I. BENNETT Managing Editor and Business Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

VOL. XXIV. SATURDAY, AUGUST 24, 1918 No. 21

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

EDITORIAL DISCUSSION

THE PSYCHOLOGY OF ADVERTISING

Mrs. Jessica Colbert, whose announcement will be found upon another page in this paper, has decided to devote particular attention to the resident artists, and endeavor to secure for them as many engagements in the larger and smaller communities on the Pacific Coast as can be expected of her within reason. She will never be able to satisfy unreasonable people. But she can do her best, and this after all is the most that can possibly be expected of anyone. While conversing with Mrs. Colbert the other day she told us that among the artists she is about to book for next season are several Los Angeles artists who have met with success before. But she added that she finds difficulty in placing some of the Southern California artists, because the people here do not know them. Those who have already appeared here and scored a success are known to a certain extent, but the memory of the public is short, and they need to be reminded of those past successes.

So Mrs. Colbert suggested to us that we should write two or three of these artists telling them to utilize the columns of the Pacific Coast Musical Review so that our musical public may become familiar with their names and ability. Knowing the reluctance of most Los Angeles artists to utilize the columns of a paper published in San Francisco, contrary to the attitude of the San Francisco musicians, who very justly advertise in the columns of a paper published in Los Angeles, we did not enter upon this letter-writing campaign with any enthusiasm. And that our reluctance was justified may be gathered from the following reply received from one of the artists:

Los Angeles, Cal., August 7, 1918.

Dear Mr. Metzger:
Thank you for your recent letter. The amount of advertising which I have already signed up for, is all I can handle during this season, so that it will be impossible to take advantage of your columns at this time. The local newspapers and the Pacific Coast Musician have been very generous in their mention of my work, when I needed the help and encouragement, so that I think the first response on my part would go to them, and I am glad to be able to take part of my branching out when the returns warrant it. As I am mentioning Mrs. Colbert and her work for me in the above columns named, and regularly in my ads, perhaps she can be persuaded to mention my work occasionally in her Northern notes, and in this way we will all help each other. Thank you for the copy of the Review. I have enjoyed reading it through, and send copies of it down here very frequently. With best wishes for a successful season,
Yours very truly,

We prefer not to publish the name of the artist, to save her embarrassment. Now here is a splendid example of the average California artist's attitude toward advertising and toward a musical journal. The above correspondent is perfectly willing to accept engagements in Northern California (it is she who makes the distinction not the writer), but considers the press of Los Angeles entitled to all her support, because it has been generous when she needed the help. Surely the Los Angeles artist has been advertising for some time now, and her gratitude should have assumed satisfactory proportions by this time. But, after all, this is a most remarkable attitude to assume toward advertising. The press should first make an artist known, and then, after this has been accomplished, the artist will descend to advertise as a token of gratitude toward the press and as an appreciation for having been generous when it was mostly needed.

From the above it would seem as if the press of Los Angeles was a charitable institution that depended upon the gratitude of the artists for support. Suppose the great business houses in the country would be similarly constituted, how many papers could there exist in America? If a California artist does not sincerely

believe that an advertisement in the Pacific Coast Musical Review will secure engagements or will contribute toward making him or her known to the musical public, this paper does not want such advertisement at all. We are not looking for charity. We believe that unless a California artist advertises he or she does not become known and can not secure satisfactory engagements. If the writer of the above letter sincerely believes that her advertisements in Los Angeles papers can secure for her engagements in this territory, and that she does not need the Musical Review at all, we have great respect for her conviction. But we have no respect for her attitude at all when she says that she advertises exclusively in the Los Angeles press, because of her gratitude for past services, and insinuates that the Pacific Coast Musical Review must first prove itself worthy of her advertising patronage by giving her free notices on the strength of Mrs. Colbert's advertisement.

From the above letter it would also appear as if the artist did a great favor to Mrs. Colbert by using her name in her advertisements in Los Angeles and in her reading notices. The truth is that the artist adds dignity and prestige to her reputation by being able to mention the name of a manager in connection with her announcements. It is not the artist who does a favor to the manager by mentioning his or her name, but it is decidedly a favor, and a most valuable favor, for a manager to permit an artist to use his or her name. Of course any artist who is of opposite opinion does not make a satisfactory advertiser for a musical or any other journal.

There is another point in the above quoted letter that is worthy of emphasis. The correspondent says frankly that she very frequently sees copies of the Pacific Coast Musical Review in Los Angeles. This is a point which is disputed by some people, but which we can occasionally verify from many other letters. We never refer to our Los Angeles circulation, because of a sensitive regard for professional ethics, which, unfortunately, are not business ethics. Los Angeles has a music journal, and we are more than glad to let it monopolize that section. Nevertheless the Pacific Coast Musical Review is read in Los Angeles, as the members of the Los Angeles Symphony Orchestra can well testify.

But to come back to the psychology of advertising. When the Pacific Coast Musical Review addresses artists in behalf of using its columns for the purpose of making themselves known, we discover innumerable excuses why they do NOT advertise. Hardly ever do they present any reasons why they SHOULD advertise. But in all cases free notices are welcome. This paper believes in giving its subscribers all the news they are entitled to. But in future the editor of the Pacific Coast Musical Review will look upon this matter from the standpoint of the subscriber and advertiser ONLY, and not from the standpoint of the non-advertiser. We have given the artists eighteen years to show us whether they appreciated our generous attitude toward them. We have at last been convinced that they do not. So why should we continue to give valuable space, that can be devoted to live editorial and news discussions, to people who imagine that the musical public of California supports a musical journal for their special benefit?

TWO KINDS OF PATRIOTISM

A careful observer will find two kinds of patriotism prevalent in the press and among the people of every nation. One kind of patriotism manifests itself in the use of vulgar language toward anything alien; the applause of the flag when shown on the screen and also the applause of soldiers in moving pictures; the loud enumeration of how many government bonds one has bought; how much one has subscribed to the Red Cross; how many War Savings or Thrift Stamps one has obtained; and a strict boycott of all enemy-alien music and enemy-alien languages, from the earliest classics to the latest futurists. Another kind of patriotism consists of donning the uniform without a word of brag; girding on the sword, shouldering the gun and going to the front; observing the food laws without a word of complaint; standing bare-headed when the consecrated flag is passing in a parade; buying government bonds, War Savings Stamps and Thrift Stamps without telling anyone about it; giving to the Red Cross until it hurts without advertising the fact; adjusting one's self to the present order of things without protest; looking ahead to the close of the conflict with optimism and certainty of victory; following the example of the head of the nation in the determination to fight for the preservation of Democracy and the freedom of nations throughout the world, and also for the downfall of autocracy; fighting those who fight us with every ounce of energy at our disposal; refraining from imitating the example set by our enemies in ruthlessness, cruelty and atrocities, and deporting ourselves like genuine Americans who abhor injustice and prosecute lawlessness.

We are not telling you here which of these two kinds of patriotism we consider the worthiest one. We simply present them to you as they are, and you may choose for yourselves which of the two you prefer. Whether you like to be a noisy patriot who talks, or a silent patriot who acts. If you are one of the former, this editorial will be of no interest to you; but if you belong to the other class you will understand us, and you will help us to spread the gospel of true patriotism throughout the country and help us to combat a certain bigotry that is making itself felt among a certain portion of the population and that does not fit well in the great scheme of things which the American nation so nobly and so fearlessly is trying to solve for the world.

We refer to a certain element that desires to instill universal hatred in the heart of the people. We do not want to stoop to the methods of autocracy. The fighter who hates does not fight half as well and deliberately than the fighter who punishes with the thought of in-

licting well merited retribution, for the former may strike blindly in his passion, while the latter goes about his fighting with open eyes, deliberately and vigorously. But while it is perfectly reasonable to suppose that a certain element of hatred goes with fighting, there is no reason why anyone should hate dead people, or women and children who are not bearing arms. And yet we find certain people advocating the entire elimination of enemy music and literature written by men and women long dead, who lived at a time when enemy governments as they existed in recent years were not known, and when their spirit was entirely different.

TUNEFUL MUSICAL COMEDY AT THE CORT

Large Audiences Enjoy Wholesome Fun and Sprightly Melodies in "Up in the Air," Now Being Presented at the Cort Theatre

By ALFRED METZGER

For the first time in nine years, according to the records, a musical comedy received its first performance in San Francisco last Sunday evening, when "Up in the Air" was presented before a packed house at the Cort Theatre. As a rule first-night productions do not go quite as smoothly as one would like to see them, but on this occasion the members of the company took pains to make the best kind of an impression, with the result that the audience that assembled on that occasion enjoyed the production thoroughly and sent it on its way with hearty applause and unrestrained merriment.

There are at least two excellent voices among the company. One of these belongs to Eleanor Henry, who possesses a soprano of fine volume and range, which rings out vigorously in a number of pleasing songs. Among these may be mentioned specially: I'd Love to Have Love Come to Me, Yokohama, There's a Big Soft Spot in My Heart and a most graceful and charming waltz song in the second act. The latter two were sung with Francis Young, who exhibited a baritone voice of smooth quality. Miss Henry really proved to be one of the most attractive features of the production, for she acts with vivacity, dances most gracefully, and sings with understanding. It is rarely that such splendidly equipped prima donnas are included in musical comedy companies, and the management is to be heartily congratulated for its fine choice.

The other fine voice belongs to Myrtle Dingwall, who in the part of Betsey Holmes has one or two opportunities to show her excellent vocal abilities, and the remarkable progress she has made since we last heard her. Miss Dingwall's voice has gained in flexibility and ringing quality, and her enunciation is simply exquisite, every syllable being easily understood. Miss Dingwall is surely a vocalist far above the usual artist one hears now-a-days among musical comedy or comic opera prima donnas and soubrettes. Indeed among all the light operatic companies we have heard here during the last few years hardly one voice could compare with that of Myrtle Dingwall's in flexibility and limpidity. In addition to this, Miss Dingwall possesses a charming personality and her deportment breathes naturalness and ease.

The comedy element of the work has been entrusted to Neely Edwards and Ed. Flanagan. The former, as the busy house detective, who can always be located in the pantry, and the latter as Coloney Coalier, "The Duke of Albuquerque," infuse that element of humor into the farce which impresses because of the off-hand manner in which it is introduced. Both these comedians belong to that praiseworthy category who do not work in the sweat of their brows. They attain their comedy without undue efforts, and present their characters in a natural, nonchalant fashion that accentuates the witty episodes by the force of personality rather than by what is commonly known as slapstick comedy.

Julia Blanc as Mrs. Holmes also adds to the ensemble of the work. Miss Blanc does not have a dialect part as she used to have with Kolb and Dill, but the fact that she attains equal results from a part entirely at variance with the other, accentuates her versatility in no mean degree. Marion Gilbert as Veta looks exceedingly attractive and acts with ease. Indeed the entire cast—Thomas Miller, Charles Barton, Robert Sandberg, whose impersonation of Jimmy is among the principal features of the production; George Ebner, Francis Young, Frank Darien and George Stanley—worked hard in hand to make the performance a most pleasing and entertaining spectacle.

The music by Arthur M. Fournier is decidedly airy and catchy. It contains that melodic attraction and that swing of rhythm which is so pleasing to the public's ear. But the management should do something toward riveting these fine melodies into the minds of the audience. Although this music is decidedly simple and charming, it is difficult to remember any definite song after the performance, and that is due principally to the orchestration and secondly to the peculiar construction of the orchestra. The brass and "battery" drown out the strings most of the time, and sometimes even the singers on the stage. The result is that the melodies do not impress the audience graphically. Nor are they repeated sufficiently to coax themselves into public consciousness. There are two or three songs that would prove splendid vehicles to thread like a vein throughout the performance and thus insinuate themselves involuntarily into the memory of the hearers.

Some humming, whistling or like effects would help out a little. The chorus consists of pretty, young girls who possess fine voices. There is some excellent dancing and the costumes are indeed original and at times startling in their effects. The scenery is most artistic. The plot hinges around the loss of plans for an invention and, like in all musical farces, it evades you almost from the beginning of the performance and is again thrust at you before the close. But we can conscientiously say that Dana Hayes and Ben M. Giroux have presented a spectacle that is worthy of patronage and that will entertain you for two hours or so.

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The next transcontinental tour of Mme. Schumann-Heink will take place during season 1919-1920

GODOWSKY MASTER CLASS COMES TO CLOSE

It is not exaggeration to say that no serious musical undertaking has ever been so unqualifiedly successful as the Godowsky Master Piano Classes which just finished their five weeks duration in this city. In every way the enterprise of the great master of the piano, and his San Francisco manager, Selby C. Oppenheimer, has exceeded the anticipation of the principals. The attendance has been phenomenal, the scope of the work has been extraordinary, something like one hundred and twenty standard compositions having been explained and discussed in class and privately; Godowsky has taught for over one hundred and fifty hours during the five weeks, every moment of his time being taken with the class work and individual instruction, and the effect on music generally in California, and particularly San Francisco, cannot be estimated in mere words. It is so far reaching that it is safe to say that this city will hereafter be considered the world over as one of the most important of all creative musical centers.

In the class were fifty-five students, master auditor and private, from the city's leading pianists. Through the courtesy of Mr. Oppenheimer the Musical Review is able to print the roster of the Godowsky class, the members including: Beatrice Lucretia Sherwood, Alberta Livernash Hyde, Alice Mayer, Raymond White, Myra Palache, Mrs. H. C. Edwards, Margaret White Coron, Irene Peterson, Sara Alter, Ada Clement, Eveleth Van Gueens, Gertrude Lange, Helen Frazee Burton, Esther Deininger, Edith Canbu, Dorothy Blaney, Ethel McLanders, Agnes Weeks, Stephanie Rosenthal, Israel Seligman, Audrey Beer, Mrs. T. P. Hale, Emma Herz, Eleanor O'Connor, Elsie Kasper, Edith Garrett, Amber Asbury, Sisters Dominic Bernard and Irene, Wm. Louis Wright, Hazel Pritchard, Alberta Green, Louise Nichols, W. E. Corris, Alice Seckles, Mrs. G. A. Wey, Fay Swartz, Mrs. D. L. Brincker, Maude Caldwell, Ernest Chamblin, Leone Nesbitt, Bertha Jacques Shannon, Mrs. A. W. Aubrey, Florence H. Fernald, Dora Sutcliffe, Edith Andrewcetti, Bernice Levy, Lenore Keithley, Blanche Raas, Austin W. Mosher, Mrs. Dwight L. Clarke, Lillian Hodgehead, Sara Tomlinson, etc.

A. A. Wheeler, a local music lover of much prominence, and a personal friend of Godowsky, has been in attendance at a number of the class session, and after his first visit he penned the following appreciation to the master: "I cannot go away, Mr. Godowsky, without expressing the great pleasure I have had in being your guest today. I did not come expecting to be thrilled, but I have been thrilled deeply by your session. Yes, if I had noticed a few moments ago that you shoe was untied, I would have hastened to tie it, for I know an apostle when I see one. You are a true apostle of great art. You make clear to little spirits the revelation bequeathed to mankind by the great spirits. It is an immense privilege to hear you express yourself, by word and by hand, out of the fullness of your knowledge, out of the sincerity of your character, out of the nobility of your style. It is impossible that pupils who do not know the art of composition should perceive and bring out the thematic relations of all the parts of a piece of music, but at your hands the organism as a whole is revealed to them in clarity and grace and power. You are the composer alive again. Beethoven and Schumann, had they been present today, would have thanked you for preserving the masculinity of their art. They would have thanked you for a style of rendering which never diminishes their greatest inspirations. Your presence and your example will mark an epoch in the musical growth of California. I regret that I am not a millionaire who could open your tuition to all who should be able to qualify by examination to be your auditors."

CLARENCE EDDY'S ORGAN RECITALS

The organ recitals which take place at the Memorial Church at Stanford University and which are being given by Clarence Eddy, the distinguished American organist, are as follows:

Tuesday afternoon, August 20th, at 4:15 o'clock—Elegy (New), (Charles H. Lloyd), (In memory of an English soldier killed in France, November 13, 1916); Meditation (Everett E. Truette), (From the Suite in G minor); Song of the Chrysanthemum (Joseph Bonnet); Aubade (Serenade), (Anton Strelezki), (Arranged by John E. West); Kamennoi-Ostrow (Anton Rubinstein), (Arranged by Edwin H. Lemare); Torchlight March (Alex. Guilman).

Thursday afternoon, August 22nd, at 4:15 o'clock—Fughetta de Concert (Alex. Guilman), (a) Allegretto grazioso (H. Holloway), (b) Canzone (Julius Harrison); Night (Sigfrid Karg-Elert), Five Variations on an Old English Melody (New), (J. Stewart Archer), Evening Bells and Cradle Song (Will C. Macfarlane), March from the Queen of Sheba (Gounod), (Arranged by Clarence Eddy).

Sunday afternoon, August 25th, at 4:15 o'clock—The Little Fugna in G Minor (J. S. Bach), Ave Maria (Franz Schubert), (Arranged by Gordon Balch Nevin), Persian Suite (R. S. Stoughton), Evening Song (Edward Baird), Concert Piece in C Minor (Louis Thiele).

The Daily Palo Alto Times, in speaking of these organ recitals by Clarence Eddy, has this to say in its issue of August 17th:

The work of Clarence Eddy is already well known to people of Palo Alto as organist in the summer in the Memorial church and also for his recitals in San Francisco during the Exposition. Mr. Eddy has played in concerts all over Europe as well as in the United States

Now-a-days no program is considered complete without a melody ballad.

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning Till the Boys Come Home," "Dream Boat," etc.)

is a melody ballad of real merit.

Published in all the keys by
LEO FEIST, Inc., New York

and has everywhere been accorded highest praise. His repertoire includes practically all known compositions for the pipe organ, many of which have been dedicated especially to Mr. Eddy, and is admired both for his technic and his interpretation. Mrs. Eddy is no less popular as a contralto soloist than is her husband as an organist. She has been highly praised both in Europe and in this country for the sweetness and richness of her voice. It is indeed an unprecedented opportunity for Palo Alto people to hear both of these artists in recital together.

LOISA PATTERSON WESSITSH TO GIVE CONCERT

One of the most famous of the many artists who have elected to make California and San Francisco their home is Madame Loisa Patterson Wessitsh, the dramatic soprano, whose success in the recent performances of "Orpheus" at the Greek Theater and the Tivoli Opera House stamped her at once as an artist of no mean abilities, and created for her a host of friends and admirers. Madame Wessitsh, urged by those who were delighted with her art in these performances, will give a song recital at the Colonial Ballroom of the St. Francis on Tuesday night, October 1st, at which time more of her delightful artistry and fine vocal attainments will be exhibited. This splendid songbird, a native American, has for the past several years made her home in Europe, principally in Italy, where she was accepted as one of the leading artists in the opera.

The war has driven her home, and it is California's gain that so fine a singer will make her home in the great west. Madame Wessitsh is equipped with a rich, appealing voice of intensely dramatic qualities, yet not neglecting the lyrical side of her fine art. Her repertoire is an extensive one, and includes the Italian operatic selections, French operatic excerpts, a vista of

ballads and fine songs, and it is assured that a program of special loveliness and interest will be given. The affair at the St. Francis is sponsored by many of San Francisco's foremost ladies, and will be a striking feature of the early music season. Mrs. Margaret Hughes, the talented pianiste, will be the assisting artist, playing the accompaniments for Madame Wessitsh.

THE SAN CARLO GRAND OPERA COMPANY

Because of the sensational artistic and financial success of the San Carlo Grand Opera Company upon its initial appearance in New York City last season where, upon many evenings during the three-week's engagement, hundreds and sometimes thousands were turned away unable to secure admission, the organization, which is to pay local music lovers a visit this season, will again be heard in the metropolis before starting upon its long, trans-continental tour. Beginning on Monday, September 2, at the Shubert Theatre, Forty-fourth street and Broadway, the San Carlo Opera Company will stage a series of twenty-four performances covering a period of three weeks, during which time many new and brilliant singers, who have been added to its already formidable array of leading artists, will be heard. Following the engagement in the metropolis the entire organization, complete in all its component parts and precisely as it appears in New York, will visit all the important opera cities from coast to coast, both in the United States and Canada. The engagement in this city will be for two weeks at the Cort Theatre.

PRESIDENT WILSON TO VISIT COAST

President Woodrow Wilson is expected to make the trip to the Pacific Coast during the Fourth Liberty Loan campaign, which opens September 28 and closes October 19. Allen L. Chickering, director of the speakers' bureau for this district, has just returned from Washington, where he made the proposal, and he is confident that if the President is made to understand that the West wants him and that he can render great service for the loan the President will come.

Two "Liberty Loan Specials" will tour this district from the opening to the closing day as a feature of the campaign. Each train will carry battlefield trophies captured by the Americans on the Aisne-Marne front, and General Pershing is now making the selection to be shipped immediately.

American heroes, now in hospitals as the result of recent fighting, will bear the brunt of the speaking campaign in this district. Twenty-five of these soldiers have been assigned to this district. Many speakers of national prominence will assist, among them Lieutenant Vincent de Wierzicki of the French High Commission.

Winners in the Fourth Liberty Loan Advertising Copy contest among the seven States of the Twelfth Federal Reserve District follow: Dan Miner, Los Angeles, first prize \$50; The H. K. McCann Company of San Francisco, second prize, \$30; The Couche Advertising Service, Portland, third prize, \$20; Honig-Cooper Company, San Francisco, first honorable mention; Charles W. Clay of Los Angeles, second honorable mention.

BRANDT'S CONSERVATORY OF MUSIC

2211 SCOTT ST., Between Clay and Washington

Mr. Noah Brandt, Violin Mrs. Noah Brandt, Piano

HARMONY CLASSES

Special Normal Course for Teachers and Students Conducted by WILLIAM J. MCCOY, author of CUMULATIVE HARMONY. Individual Attention. Term of twelve weeks beginning in San Francisco, Monday, September 2, at 3 o'clock 902 Kohler & Chase Bldg. In Oakland, Tuesday, September 3rd, at 3 o'clock, Pacific Building. TERMS REASONABLE

MR. FRANCIS STUART OF NEW YORK TEACHER OF SINGING

In San Francisco from April 7 to October 1, 1918
Residence Studio, 1224 Leavenworth St. Tel. Prospect 2962. New York City, from October 1st. Permanent studio address, Carnegie Hall.

Stella Jelica
Coloratura Soprano

Management ZW. Potter
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GODOWSKY BANQUET BRILLIANT SUCCESS

The banquet and reception given at the Whitecomb hotel last Saturday evening in honor of Mr. and Mrs. Leopold Godowsky was a brilliant success in every respect. Over 125 members and guests of the Music Teachers' Association of San Francisco were in attendance, and in addition to a most palatable repast there were interesting and entertaining addresses and some enjoyable music. The Pacific Coast Musical Review commissioned a staff photographer to take a flashlight picture of the event and inasmuch as it will take longer to secure an adequate print and half tone, together with complete list of invited guests and extracts from the speeches than we have time to wait before going to press with this edition, it is necessary to delay until next week, before giving our readers a pictorial and literary report of that auspicious occasion. Unfortunately the society editor was unable to be present, otherwise we could give our readers the promised report this week. We do like to be a little more up-to-date in these matters. But during these times we can not always do what we wish.

MARCELLA CRAFT WITH SAN CARLO COMPANY

There is every reason to believe that Marcella Craft, the distinguished American prima donna soprano, will visit San Francisco with the San Carlo Opera Company. No doubt those of our readers who have admired this splendid artist's voice and artistry before will be eager again to reward her with their applause and enthusiasm. Miss Craft is now under the management of Antonia Sawyer of New York, and no doubt at the conclusion of her operatic engagement she will appear in a series of concerts. Miss Craft is entitled to every possible success that might come her way.

BOSTON SYMPHONY STILL WITHOUT A LEADER

Evidently the rumor that Sir Henry Wood of London had finally accepted the position of conductor of the Boston Symphony Orchestra, after the alien enemies had been eliminated, was not based upon facts. For it is now apparent from the tone of the Eastern music journals that the management of the Boston Symphony Orchestra has not been able as yet to fill the vacancy. It is so exceedingly difficult to secure the services of a foreign conductor, and there is a leader of efficiency in this country, we are inclined to side with those music lovers that would like to see an American in this position. Surely if an American could be found who could make good, the American musician would rise tremendously in the estimation of those who are still skeptical enough not to give him a just hearing.

"Both emotionally and technically one of the best violinists before the public."

—H. E. Krehbiel, in N. Y. Tribune

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An artist who has had three triumphant seasons in America following years of success abroad.

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LEOPOLD GODOWSKY

The Question of More Pupils

Now that credits are being allowed in High Schools in many parts of the Country — the movement will soon reach your community if it has not already done so—the far-sighted piano teacher will investigate the advantages of

The Progressive Series of Piano Lessons

This complete and authoritative text work, edited by Leopold Godowsky and an eminent staff of associates, or its equivalent, is being universally adopted as the basis on which such credit for private study is granted. Therefore students will look in future to those teachers WHO ARE QUALIFIED to have their instruction accredited by the High Schools.

ARE YOU ONE OF THEM?

For particulars concerning the school credit plan, address Dept. P.

ART PUBLICATION SOCIETY

ST. LOUIS, MO.

P. D. CONE, Representative of THE ART PUBLICATION SOCIETY, Publishers of THE PROGRESSIVE SERIES, PIANO LESSONS, will be at the St. Francis Hotel until August 30th for the purpose of demonstrating the series to Educators, Supervisors of Music and Music Teachers. By Appointment Only.

SHAVITCH-ARGIEWICZ-BEM TRIO

That San Francisco and California fully appreciates the best in music is made quite clear by the ready and quick response that has come to Manager Selby C. Oppenheimer, following his announcement that the Shavitch-Argiewicz-Bem Chamber Music trio would make their appearance next season under his management. Among the first to engage this splendid organization was the Pacific Musical Society of this city, who have arranged to have these artists the leading feature of their first member's program. Immediately following have come inquiries from Oakland, Sacramento, Stockton, Marysville, Oroville, San Jose, Watsonville and other places, where concerts by the new trio are desired.

For the local series, which will be given at the Italian room of the St. Francis Hotel, hundreds have made inquiry for subscriptions for the limited season. The dates of the San Francisco concerts are the Tuesday evenings of October 8th, November 12th and December 10th, and the artists and their manager assure the public and their many admirers that the programs will be of great interest and importance. It is doubtful if a trio of artists have ever before combined to give concerts in this city, whose personnel contains the names of three such famous players as Vladimir Shavitch, pianist; Eugenia Argiewicz, violinist, and Stanislas Bem, cellist, and therefore it is no wonder such wide interest is shown in their activities.

THE FOURTH LIBERTY LOAN

The campaign for the Fourth Liberty Loan will begin September 28 and close October 19. The result of the loan will be watched with keen interest in Europe, not only by our associates in the war against the Teutonic powers but by our enemies. It will be regarded by them as a measure of the American people's support of the war. The Germans know full well the tremendous weight and significance of popular support of the war, of the people at home backing up the Army in the field. As the loan succeeds our enemies will sorrow; as it falls short they will rejoice. Every dollar subscribed will help and encourage the American soldiers and hurt and depress the enemies of America. The loan will be a test of the loyalty and willingness of the people of the United States to make sacrifices compared with the willingness of our soldiers to do their part. There must be and will be no failure by the people to measure up to the courage and devotion of our men in Europe.

HERBERT RILEY GONE EAST WITH UNCLE SAM

The Pacific Coast Musical Review is in receipt of a postal card from Herbert Riley forwarded through the American Red Cross, which states that the well known cellist is en route East with the 63rd Infantry Regi-

ment to a camp somewhere in America. If in a position to do so, Mr. Riley will occasionally forward communications of interest to musical people to this paper, and thus keep in touch with his many friends. We wish Mr. Riley every possible amount of good fortune, and may he soon be able to return after having done his duty as a good American citizen.

BRASLAU'S SUCCESSFUL SEASON

Scores Big Success With Hathaway's "I'm A-Longin' Fo' You"



Sophie Braslau

Sophie Braslau, the distinguished contralto of the Metropolitan Opera Company, has had a most successful concert tour this year extending over a period of many months, in the course of which she has been greeted with enthusiasm everywhere and has scored big successes with several songs. One of the most successful and well received compositions on her concert programs was the charming little dialect song, "I'm A-Longin' Fo' You," by Jane Hathaway. In fact, so well was this song received by her audiences that Miss Braslau has sung it at practically every appearance this season, and it will no doubt become a permanent and much looked for feature of her future programs. Her success with it on the concert stage has been so unusual that she has also recorded it for the Victor Talking Machine Company, and her rendition is now available on Red Seal Record No. 64747. Probably one of the most unique features of "I'm A-Longin' Fo' You" is the striking simplicity of the composition. A quaint, simple, little dialect song of tenderest pleading there is in its touching theme of melody and verse an appeal to the heart which is beyond resistance. It is melodious and touching, sympathetic and hopeful and a song with which an artist cannot fail to win any audience.

The success attendant upon this song should be of special interest to music lovers of the coast, since its poem is by the well known San Francisco lyric writer, Karl Fuhrmann.

"I'm A-Longin' Fo' You" is published by the Sam Fox Publishing Co., of Cleveland, Ohio.

CONSTANCE CRAWLEY AT ORPHEUM

Constance Crawley, the celebrated English actress who several years ago scored a great hit in this city in the title role of Ben Greet's production of "Everyman," and Arthur Maude, a well graced and sterling actor, will head the Orpheum bill next week, appearing in a dramatic playlet by Thomas Shelly Sutton entitled "The Actress and the Critic," which the critic of the Los Angeles Times declares is worth going miles to see. Miss Crawley's part is to convince the critic, the editor and the audience, too, of course, that a woman can act without having suffered, and this makes the charm of the excellent play. Prominent in Miss Crawley's support is Joseph Manning, who is well known to Orpheum audiences, having endeared himself to vaudeville audiences in "The Little Emigrant."

Toto, the world's greatest clown, has the distinction of having made the whole world laugh. He leads in the art of pantomime as he does in tumbling and in the movies, for he has been featured in the silent always whether on the stage or the screen. The big New York revues have claimed him as well as the Christmas show in London. The act which he will present requires some half dozen people besides himself and is a most pretentious and successful vehicle for his extraordinary ability.

Milt Collins, whose humorous political monologue have won for him the title of "The Speaker of the House," will present an entirely new act entitled "The Patriot," in which he attempts to travesty no one in particular, but presents on broad lines a composite of all political aspirants. He not only achieves his purpose, but he does so with the finest and most varied assortment of fun Aaron Hoffman has yet provided for him.

In consequence of the tremendous success achieved by the 319th Engineers Band, arrangements have been concluded to retain them for another week. The gifted Band Leader, Lieut. Jean C. Shanis, promises an entirely new program.

Billie Burke's "Levitator," with Professor J. Edmund Magee; Ray Fern and Marion Davis in "A Nightmare Revue," and Keane and White in "Cards, Laughs and Music" are included in the bill.

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REVIEWS OF NEW BOOKS AND NEW MUSIC

By ELIZABETH WESTGATE

Home Help in Music Study: By Harriette Brower, Frederick A. Stokes & Company, New York.

Miss Brower sent out to the student world in 1915 a volume entitled "Piano Mastery." It was published by the same well-known firm (a reprint from an edition first printed by Ditson in 1911), and had a large sale. In the new volume the author tells the story of a group of little children, who, under the care of an intelligent, an enthusiastic and a loving and beloved young aunt became surrounded with what is called a "musical atmosphere" in their own home. By means of fascinating and wisely conducted games the children learned their first lessons in music—to listen. In about two hundred pages it fairly impresses its spirit and purport, and should be a great assistance to mothers who wish early to inculcate an appreciation for the real matters of music. The writer is evidently sympathetic with children, and her hope and intention are that the mother, or an older sister in a family should be able, with the assistance of this book, to invent means for interesting little folk in our great art, when an experienced teacher's fees might be out of the question.

There are those of us who believe that to learn to play the piano the young student should at once learn to listen to the sounds he makes at the piano! That this does not make him deaf to bird-songs, insensible to rhythm, indifferent to pitch, is quite a point, we think, in favor of our conviction. Yet in families where the employment of a teacher is not feasible Miss Brower's book will be valuable, not only for what it teaches concretely, but for what it suggests: which is, after all, the true test of any educational work.

On Listening to Music: E. Markham Lee, M. A., Mus. Doc. Cantab. E. P. Dutton & Co.

This little volume, in a series brought out in London under the general title, The Musician's Bookshelf, is one which can be warmly commended to the amateur—to the person who goes to concerts and who really wishes to get out of them all which he is capable of receiving. How many times has one heard this remark in heartfelt tones.

"How I do wish I could really understand these things I so much enjoy!"

It is for the so-called "average concert-goer" that this informing book is written, with a sincere desire to fulfill its declared mission. Its plan is as follows: One chapter is devoted to each of the particular kinds of concert or recital which may come in the experience of the average music lover. He may, before going to his concert, inform himself of what, so to speak, to expect from it. It contains, this unique book, no technical expressions; its purpose is to start the listener on the right road, which is all that is needed for an earnest traveller in these realms. He must proceed once he steps out in the right direction. Perhaps the chapter headings will give the best idea of the helpfulness of the small volume. Hearing and Listening; The Art of Understanding What We Hear; Orchestral Music; The Concerto; Chamber Music; The Pianoforte Recital; The Vocal Recital; The Oratorio, Cantata; The Madrigal etc.; The Music of the Church; The Organ Recital; Opera Theatre Music; The Miscellaneous Form of Concert; Home Music.

To these are added an extremely well-arranged appendix containing the titles of works which discuss at greater length the subjects which Doctor Lee has tersely but illuminatingly considered, and a chronological list of the composers mentioned in the course of the book.

Applied Harmony: Carolyn Alchin, C. A. Alchin, Publisher, Los Angeles.

Miss Alchin is the valued instructor of Harmony and Composition in the University of Southern California, the well-known institution under the charge of the Methodist Church. The work is employed as text-book there, as well as in other educational institutions, particularly in Southern California.

The book is the result of much original thinking in a subject destined to advance to greater and greater freedom as musical knowledge progresses. It is intensely practical, avoiding indirections and, so far as possible, subtleties. It appeals constantly to the reasonable mind of the student, never, however, leaving feeling and imagination out of the reck-

oning. To Julius Klausner, her instructor, Miss Alchin gives the credit for her principle of working from the melodic basis, instead of from a given bass—and one must admit that there is much to be said in favor of this doctrine. It may be a long time before all teachers of Harmony will become fully converted to its use; but Miss Alchin herself obtains, I am told, fine results from its constant and unflinching application. Her own experience therefore should have weight with the reader of her system. With unerring taste her musical examples are chosen; all schools of composition come under her consideration.

As the author herself so truly said to me:

"There is always so much that cannot be conveyed in print. It is only by the actual use of any system that its real working value appears."

The work discusses intervals and scales; chord construction; chord relation; melody writing; subtonic harmony; submediant harmony; mediant harmony; altered chords, etc.; modulations; augmented second; augmented tonic and sixth; diminished fifth; cadence; special modulations.

In the matter of chord resolutions there is much of interest. Every teacher has his "one best" method of modulation, and Miss Alchin's particularly deserves, and will surely receive, careful reflection on the part of those into whose hands the book may come. My opinion, given for what it is worth, is that all teachers of Harmony would gain much from the careful perusal of this volume, which sets forth in all modesty the author's conclusions.

A Mother's Prayer. Gustave Ferrari. Boosey & Co., Publishers.

John McCormack has added this appealing song to his repertoire, and on a great occasion in New York, His Eminence Cardinal Farley gave it his highest commendation. The poignant sentiment of the poem, written, by the way, by a New York business man, cannot fail of popular acceptance. It is the prayer of a mother for the safe return of her soldier son, a prayer sent up in hundreds of thousands of homes in our land today. The song is published in several keys, so that it is in the compass of any voice, and it will surely be heard on many occasions "till the boys come home."

A Gift from Heaven: R. O. Heyne, Incense: T. Wilkinson Stevenson; I Love You, I Love You: Gustave Ferrari. The Harbour of Dreams: Gustave Ferrari; The Little Brown Owl: Wilfred Sanderson. Land of My Heart: Vernon Eville. The Soliloquy: Arthur Somervell. Loss and Within Your Eyes: David W. Guion. Fairy Shoon: A. Herbert Brewer. If I Can Live: T. Wilkinson Stevenson. All published by Boosey & Co.

Among all these songs of refined and pleasing sentiment it is not easy to predict which will gain the widest popularity. Any one of them, if introduced, for example, by Mr. John McCormack, who has honored in this way many of the publications of this house, would become an immediate favorite. There is among them not one that sings of war, though some of the most striking of the new war-songs are published by Boosey. In this list, however, are celebrated happier days than these of 1918, and we turn to them with perhaps even more than our usual interest. The Heyne song will appeal to women singers particularly; while Mr. Ferrari's two lyrics would come with better grace if a man sang them. The Little Brown Owl, The Soliloquy and Fairy Shoon will find their place as dainty encore songs. The lofty and unselfish sentiment of If I Can Live fit it for a solo in the more liberal churches. The others are love songs, as their titles indicate. Not one but is written by an experienced hand.

Good-bye, Sweetheart: Charles H. McCurrie. Alameda Music Company.

A simple little song which will reach many ears during the next few months; for the least accomplished vocalist would be successful with it. Both words and music may be memorized with the greatest ease. The hint of our old friend, "The Girl I Left Behind Me" in the short interlude will add to the interest, particularly if the pianist has the life in him when he plays it. Mr. McCurrie's muse has been rather silent of late, but his undeniable melodic gift must not remain hidden too long.

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Vol. XXXIV. No. 22

SAN FRANCISCO, SATURDAY, AUGUST 31, 1918

Price 10 Cents

LEOPOLD GODOWSKY GUEST OF HONOR AT THE SAN FRANCISCO MUSIC TEACHERS BANQUET

The San Francisco Music Teachers Association Gives Reception and Banquet in Honor of Mr. and Mrs. Leopold Godowsky at the Whitcomb Hotel, on Saturday Evening August 17th—One Hundred and Twenty-Five Guest in Attendance—Many Interesting Addresses Made by Distinguished Resident Musicians

The reception and banquet given in honor of Mr. and Mrs. Leopold Godowsky by the San Francisco Music Teachers' Association at the Hotel Whitcomb on Saturday evening, August 17th, was an event of such importance in the musical annals of this city that a detailed review of the same, even at this late date, is justified. The banquet, which was attended by about 125 guests, preceded by a reception in the Palm Garden of the hotel, during the course of which the distinguished pedagogue and virtuoso was introduced to many admirers and musicians prominent in California. After the conclusion of this preliminary reception the hosts and guests were invited to proceed to the dining room, where an excellent repast awaited them, and where the culinary art of the chef was interspersed with bright speeches and occasional outbursts of delightful wit and humor.

George Kruger, president of the San Francisco Music Teachers' Association, gave the signal for the singing of the American National Anthem, which was directed with much enthusiasm by Miss Estelle Carpenter, who is in charge of music in the public schools of San Francisco. After the conclusion of this ceremony Mr.

spirit of virtuous revenge, had decided to say something uncomplimentary about Mr. Godowsky, and with this end in view he wished his hearers to understand that Mr. Godowsky was the poorest player—of poker—he had ever known. Mr. Hertz also said that in point of hair as well as figure he knew of longer pianists than Mr. Godowsky, but in point of artistry they did not attain as great an altitude.

There were several other addresses worthy of reproduction here, but space does not permit to do them all justice. So we will simply refer to Thomas Nunan, whose cat with the name of Beethoven is of pro-arty sympathies and whose versatility as virtuoso is only equalled by his efficiency as teacher (according to his own confession); Miss Marie Withrow, who compared the shining lights of the evening to tall pines that dominate certain sections of the musical forest; Ray C. Brown, who told his troubles as a musical critic, and expressed his conviction that a critic should know the people he is writing about. Other speakers were Edwin Lemare and G. B. Portanova. The following telegram was sent by Sir Henry Heyman and read by President Kruger:

Day' to pay respectful homage to a man whose name is a household word wherever the sun sets upon civilized peoples. It is an honor we all appreciate in having as our guests Mr. and Mrs. Leopold Godowsky. Mr. Godowsky is one of those few men who occasionally flash across the horizon of the musical heavens as a dual genius; his dual qualifications consist of the gifts of pianistry and pedagogy, his ability to instruct others in the sublime art of musicianship. He stands alone as the world's 'ace' in pianoforte interpretation. Generally speaking, musicians are 'roasted,' but very few have the honor to be 'toasted.' Mr. Godowsky is among the exclusive minority. His work during his career has been so phenomenal that the criticism of the musical world has been subjugated and overcome by sheer force of ability to discern and illustrate perfectly the inner mind of the great masters of many varying schools. His visit to the Pacific Coast is an inspirational tonic to all students of pianistry, no matter how deeply they may delve into the literature of their chosen profession. The 'yes' or 'no' of our guest is a final word of approval or disapprobation. To have attained such a pinnacle of fame bears indeed the stamp of a genius. Tonight in the



SCENE AT BANQUET GIVEN BY THE SAN FRANCISCO MUSIC TEACHERS' ASSOCIATION IN HONOR OF MR. AND MRS. LEOPOLD GODOWSKY AT THE WHITCOMB HOTEL ON SATURDAY EVENING, AUGUST 17th. PHOTOGRAPHED SPECIALLY FOR THE PACIFIC COAST MUSICAL REVIEW BY C. BOUSSUM, 25 KEARNY STREET. FOR NAMES OF THOSE PRESENT SEE PAGE 3, COLUMN 1

Kruger delivered an address of welcome, in which he paid a glowing tribute to the guest of honor, very justly extolling him both as pedagogue and virtuoso. Thereupon Mr. Kruger appointed H. B. Pasmore as toastmaster, and that well known musician surely did credit to his appointment, for he combined with a suave ability to say the right thing at the right time, an easy and natural wit that frequently caused a riot of laughter to reverberate throughout the spacious room. It devolved upon Mr. Godowsky to respond to the address of welcome so eloquently propounded by President Kruger, and he acquitted himself of his task with honor. He humorously "joshed" his friend Alfred Hertz, who he playfully was obliged to purchase a dress suit specially for the occasion. And when the great artist wanted to know whether his hearers would either like to hear him play or talk a unanimous and spontaneous "Both" accented the spirit of the evening.

Alfred Hertz, having been the subject of Mr. Godowsky's wit, naturally was obliged, in self defense, to return the compliment. And inasmuch as Mr. Godowsky had appealed to him earlier in the day to make his address as brief as possible, he, Mr. Hertz, in a

Heartiest greetings to all. Deeply regret inability to be personally present to assist in doing honor to my great and good friend, the master of masters, genial Leopold Godowsky, and his charming wife. However, I will surely be with you in spirit on this glorious occasion, wishing I might share in the prevailing joyfulness and good cheer, and although far away—perhaps alone—I shall also pledge my good fellowship and friendship in a glass of wine. Therefore please ask all to rise, lift your glasses high and in my name, drink to the continued good health, prosperity, and everlasting happiness of the great and only Leopold and Mrs. Godowsky, with the most affectionate greetings of their devoted friend.

SIR HENRY HEYMAN.

Sir Henry Heyman's suggestion was followed to the letter and those present revealed their high regard for him by singing "He's a Jolly Good Fellow."

President Kruger's address, which represented the official tribute of the San Francisco Music Teachers' Association to Mr. and Mrs. Leopold Godowsky, deserves to be printed in full as follows:

"We are assembled here at 'The End of a Perfect

name of M. T. A. of San Francisco I welcome Mr. Godowsky and his charming wife as our guests, whose presence we appreciate and enjoy. I take this opportunity of tendering them our sincere good wishes at all times, that also health and happiness may be their portion for many, many years to come. We acknowledge Mr. Godowsky as the 'Guiding Star' of the pianistic movement.

"Time and tide wait for no man, and as Mr. Godowsky has elected to sojourn in the 'wilds of Belvedere,' and knowing that others are fidgeting to speak upon a five topic, namely Mr. Godowsky and his work, I ask you all to join me in a toast to our friends and guests, Mr. and Mrs. Leopold Godowsky."

Those present were surely delightfully surprised when they discovered that Mr. Godowsky was pleased to play for them. He chose for the vehicle of his genius some of his "Miniatures" for four hands, and in this he was ably assisted by George Kruger and Israel Seligman, each of whom played a series with the master. At the conclusion of this generous contribution to the evening's brilliant proceedings the master was given a great ovation.

(Continued on page 3, column 2)

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FRED METZGER Editor and Publisher
HERBERT I. BENNETT Managing Editor and Business Manager

Executive Office
Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office
630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

DL XXIV. SATURDAY, AUGUST 31, 1918 No. 22

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries \$3.00

SEVENTEENTH YEAR

FAMOUS FRENCH ORCHESTRA TO PLAY HERE

Lovers of French music will hail the coming of the new Symphony Orchestra of the "Société des Concerts du Conservatoire," a French National institution known as the Paris Symphony Orchestra, which will come to the United States this fall for a limited concert tour of the principal cities, starting at the Metropolitan Opera House in New York early in October and reaching San Francisco on November 6th, where a concert will be given in the Auditorium, and Oakland on November 7th, the local concerts being under the direction of Selby C. Oppenheimer, who has volunteered his managerial capacity for these national events.

This orchestra is among the oldest and most famous in the world, and is directed by the celebrated composer-conductor, Andre Messager. Its coming to New York was first suggested by Otto H. Kahn, chairman of the French-American Association for Musical Art, which association will supervise the tour. The executive committee consists of Frederick G. Bourne, James Byrne, Ron T. Herrick, Henry P. Davidson, Henry Frick, Herbert Goellet, Augustus D. Juillard, Otto H. Kahn, Clarence H. Mackay, John D. Rockefeller Jr., Charles Sabin, William K. Vanderbilt, Henry Walters and George W. Wickersham. Mr. Kahn recently arrived in Paris to arrange for a first reception and concert of the famous orchestra at the Metropolitan Opera House in New York.

By arrangement with the French-American Association for Musical Art, Chambers of Commerce and mutual organizations in all the leading cities have given early response to the coming tour, and concerts will be held everywhere under the most auspicious local patronage. This perhaps is due largely to the "patriotic" note struck by the orchestra's visit, as the tour is a part of the extensive co-operation between the French High Commission and the United States Government for the advancement of that "Entente Cordiale" which already exists between the sister republics. The profits derived from the tour of sixty concerts will be donated entirely to American war relief.

MINETTI QUARTET READY FOR SEASON

The Minetti Quartet, an exemplary chamber music organization of which Giulio Minetti is the founder and violinist, is now preparing its repertoire for the coming season. Mr. Minetti has the proud distinction of being the head of the oldest chamber music organization of the Pacific Coast, and he is already looking forward to another brilliant season. A series of chamber music recitals, backed by a number of prominent musicians, is already assured in San Francisco and Oakland, and among the representative works to be included in the programs will be a number of most interesting rarities.

HERBERT RILEY NOW PLAYING ALTO IN BAND

Herbert Riley, who left with the 63rd Infantry Band last week, is now located at Camp Meade, Maryland, has attained his ambition and is playing alto in the famous band. He was first asked to train himself for playing, but somehow he could not see how it was possible to attain any satisfactory results in a few weeks, so he tackled the alto, with the result that he is now blowing his own horn. As soon as he can play a note on the alto he will possibly try the oboe anyhow, no matter how much it may hurt him or others. In his letter to the editor of this paper Mr. Riley states that the 63rd Infantry Band was scheduled to play in Washington the day after the letter was written. There are several members in the band who await news from San Francisco through the columns of the Pacific Coast Musical Review.

LEOPOLD GODOWSKY GUEST OF HONOR

(Continued from page 1, column 3)

tion. The reception committee to whose care the congenial atmosphere of the evening was entrusted consisted of: Mme. Emilia Tojetti, chairman; Albert Elkus, Samuel Savannah, Giuseppe Jollani, Mrs. A. F. Bridge, Mrs. Alice Kellar Fox, Miss Marie Withrow, Miss Florence Smart was the chairman of the committee of arrangements and Miss Estelle Carpenter was the chairman of the publicity committee. Following is a list of those who were present on this occasion:

Mrs. Bert Godair Adams, Mr. and Mrs. D. Brescia, Mr. and Mrs. F. W. Backes, Mrs. A. F. Bridge, Mr. Ray C. Brown, Mrs. von Feilerlich-Boyle, Miss Audrey Beer, Mr. Eugene Cary, Mrs. Rose R. Cailleau, Miss Estelle Carpenter, Miss Ada Clement, Mr. G. Clement, Miss Beatrice Clifford, Mr. Pierre Douillet, Mrs. Anna Doyal, Miss Mathilda Dundas, Mrs. Alberta G. Dunn, Mr. and Mrs. F. D. Bepler, Mr. Albert Elkus, Miss Mattie Felder, Miss Edna Ford, Miss Feltmann, Miss Josephine M. Fernald, Miss N. E. Gardner, Mr. and Mrs. Henry Grobe, Miss Gallagher, Miss Augusta Gillespie, Mr. and Mrs. Leopold Godowsky, Miss Helen Heath, Mr. and Mrs. Alfred Hertz, Mrs. Robert Hughes, Miss Lillian Hodghead, Dr. and Mrs. Hackett, Dr. and Mrs. G. A. Huebner, Miss P. Jarboe, Miss Mabel Jones, Mr. and Mrs. Joseph George Jacobson, Mr. Giuseppe Jollani, Mrs. Merrill Johnson of Honolulu, Mrs. Alice Kellar-Fox, Mr. and Mrs. George Kruger, Mr. and Mrs. Edwin Lemare, Mrs. Godelia Magee, Mrs. John McGaw, Mr. George MacManus, Miss Laura Musto, Mrs. Josephine Martin, Mrs. Vera Carr Moore, Miss Mary Alberta Morse, Mrs. Cecil Mark, Mme. Sofia Neustadt, Miss Nichols, Mr. and Mrs. Thomas Nunan, Mr. and Mrs. Selby Oppenheimer, Mrs. Marie Partridge Price, Mrs. Zoe Peterson, Harry Patrick, Henry Pasmore, Mrs. P. O. Peterson, Mr. G. B. Portanova, Miss Harriet Pasmore, Miss Claude Reeves, Miss F. Rosenthal, Miss Nellie M. Renler, Mr. and Mrs. Samuel Savannah, Israel Seligman, William Spangler of Los Angeles, Mrs. Svin, Mrs. Shannon, Theo. Salmon, Miss Florence Smart, Mrs. Elizabeth Simpson, Madame Emilia Tojetti, Miss Harriet Thompson, Mr. and Mrs. M. Tromboni, Miss Sara Tomlinson, Miss Stanley Vail, Mr. and Mrs. Vamzeuns, Mme. Luisa Patterson Wessitch, Miss Marie Withrow, Miss A. M. Wellendorf, Miss Mabel West, Walter Wenzel, Miss Anna White, Mme. Claviring Waniita, Mr. and Mrs. Marion Vecki, Mrs. A. Vargas.

JEAN CRITICOS STUDIO RECITAL

Last Sunday afternoon, August 25th, Jean Criticos, the distinguished vocal pedagogue, who has a most delightfully situated residence in Piedmont, invited a few friends and students to listen to a well chosen vocal program, rendered by three of his specially gifted students. The event bore the atmosphere of sincerity and conscientiousness so rarely witnessed at events of this kind, and the stamp of efficiency was apparent throughout the afternoon's proceedings. The program presented on this occasion and thoroughly enjoyed by everyone present was as follows: *Matinata* (Tosti), *Si mes vœux avaient des ailes* (Hahn), *Aria*, *Dans la forêt* from *Lakme* (Delibes), Mrs. Frank Bartels; *Elegie* (Massenet), *Maison grise*, from *Fortunio* (Messager), *Ouvre tes yeux bleus* (Massenet), Ralph McFadyen; *Deep River* (Burleigh), *Aria* from *Samson* at *Dafila* (Saint-Saens), Mme. Josephine Delines; *Aria* from *Tosca*, *E lucevan le stelle* (Puccini), Ralph McFadyen; *Il est doux* from *Herodiade* (Massenet), Mme. Josephine Delines; *Duo* from *Romeo et Juliet* (Gounod), Mrs. Bartels and Mr. McFadyen; *Aria* from *La Bohème* (Puccini), Mrs. Bartels.

It was immediately apparent that every one of these three gifted vocalists had been trained according to the highest principles of vocal art, for each sang with ease and with a thorough understanding of both the technique and emotionalism of vocal expression. Mrs. Bartels possesses a pure lyric soprano of singular purity and pianity, particularly so in the high notes which she is able to negotiate with singular ease and limpidity. Indeed, all of Mr. Criticos' pupils possess the faculty of attaining the highest vocal attitudes with apparently no effort at all.

Mme. Delines has a contralto voice of fine warmth and rich timbre. She sings with gripping expression and her enunciation is concise and clear. Her intonation is pure and her training has been such that although her voice is blessed with an unusual range the quality of the voice remains the same in all the various positions. Mr. McFadyen is one of the most intelligent singers we have encountered for some time. He is specially well equipped in the convincing interpretation of fixed emotional sentiments. He attains some splendid bel canto and mezza voce effects, and what is still better he never abuses this enviable gift. He shades with fine taste and his enunciation in French and English is redolent with exactness and care without being stilted. The spontaneous and hearty applause with which the singers were received by the enthusiastic audience was surely well merited, and Mr. Criticos by means of his expressive countenance revealed the fact that he was well pleased with these students, and he had a perfect right to be so.

Among the guests present on this occasion were: General and Mrs. Oscar Long, Mr. and Mrs. Willis Walker, Mr. and Mrs. Clinton Walker, Mr. and Mrs. Vladimir Shavitch, Mr. and Mrs. G. C. Morgan, Mr. and Mrs. Joseph Roseborough, Mr. and Mrs. Charles Catam, Mr. and Mrs. Emilio Fuvans, Mr. and Mrs. Charles Malloy Dutton, Mr. and Mrs. B. W. Jellen, Mr. and Mrs. McIntosh, Mrs. C. Z. Sutton, Mrs. Raymond Wilson, Mrs. T. A. Rickard, Mrs. Arthur Goodfellow, Mrs. D. Goodsell, Mrs. F. B. McFadyen, Miss Sally Long, Miss Sally Havens, Miss Virginia Goodsell, Frank Wilson.

PACIFIC MUSICAL SOCIETY PLANS

Mrs. John McGaw, president of the Pacific Musical Society, has planned a season of great musical interest for the coming year, which will begin the latter part of September. The first concert will present the Shavitch-Arkwitz-Born Trio and Constance Alexander, vocalist, which is an auspicious beginning. Later on in the season Mrs. McGaw plans to give an original program, with the Omar Khayyam Suite for piano, by Arthur Foote, presented by that talented lady herself, a quartette from Liza Lehmann's "Persian Garden" and a Cycle from the Quatrains of Omar Khayyam by Abide Gerrish-Jones. The membership of the Pacific Musical Society increases rapidly, new members being continually added to the roster.

The Society has taken a studio at the St. Francis Hotel, which will be their future headquarters, and all concerts will be held in the Colonial Ball Room of that popular hostelry. Aside from their musical pursuits, the society is doing extensive war work, in which the members manifest great interest. All meetings for musical programs will be held in the evenings of the second and fourth Thursdays of each month. Mrs. McGaw succeeds Mrs. William Ritter, who was the efficient president of last season, and it is felt that Mrs. McGaw will prove no less popular and efficient in the management of the club's affairs than did her predecessor.

MISS ALMA BIRMINGHAM BACK FROM THE EAST

Miss Alma Birmingham returned from the East and spent a month with her mother, Mrs. Lillian Birmingham, on a well merited vacation. Miss Birmingham will remain here temporarily and later will go back to Chicago, where she met with such brilliant success. Her triumphs were particularly numerous as accompanist and her reputation grew so rapidly that it even reached such prominent artists as Fanny Bloomfield Zeissler, who told Mrs. Birmingham during her recent visit to San Francisco a few months ago that Miss Birmingham may easily be regarded among the leading accompanists in Chicago.

BRIDGE PUPIL SCORES ARTISTIC TRIUMPH

Miss Hono Shimozumi has a soprano voice of great purity and range, coupled with a wondrous charm in one so young in her singing career, as she has studied less than three years. Great credit is due her teacher, Mrs. A. F. Bridge. Mme. Miuri, the famous Japanese prima donna, heard Miss Shimozumi on her last visit to San Francisco and predicts a splendid future for the young singer. Miss Shimozumi's numbers at the recent appearance with Edwin Lemare at the Civic Auditorium received able support in the accompaniments played by Mabel Jones.

ALBERTA LIVERNASH HYDE GIVES RECEPTION

Mrs. Alberta Livernash Hyde gave a reception and tea in honor of Leopold Godowsky at her delightful studio, 518 Grove street, on Wednesday afternoon, August 21st. Quite a number of prominent members of the musical profession, as well as students, were present to meet the distinguished pedagogue and virtuoso. Mr. Godowsky has endeared himself greatly to the musical people of this city who were fortunate enough to come into association with him, and everyone will be only too happy to renew the acquaintance should Mr. Godowsky find it expedient to resume his master classes here next summer.

W. R. RAGLAND BACK FROM THE EAST

W. R. Ragland, vice-president of Kohler & Chase, returned from an extended trip to the East, and he had hardly had time to rest up a bit when he had to leave again for Phoenix, Arizona, and El Paso, Texas, which trip will keep him away for two weeks at least. Mr. Ragland reports exceedingly hot weather in the East and a certain spirit of uncertainty among piano manufacturers, who do not know at present where to secure enough steel for next year, if the Government shall put an embargo on this most important article. There is also a shortage of labor, and in the main, Mr. Ragland regards conditions on the Pacific Coast much superior to those in the East.

EVELYN SRESOVITCH WARE RESUMES WORK

Mrs. Evelyn Sresovich Ware, after spending two weeks in the Santa Cruz mountains, has reopened her studio for the season and is enjoying even greater success than in previous years. She has such a large class of pupils that she is kept busy from early morning until late in the evening. She is already planning another one of her excellent pupils recitals and those who have enjoyed her events before will no doubt look forward with much interest to the ensuing one.

MR. AND MRS. SHAVITCH IN LOS ANGELES

Mr. and Mrs. Vladimir Shavitch left for Los Angeles last Sunday evening and they will remain there for a week or so. During their sojourn they will be the guests of Mme. Mariska Aldrich Davis, who is now making Los Angeles her home. After their return Mr. Shavitch will reopen his San Francisco studio, and, judging by the numerous demands for his valuable educational services, he will have a class of unusually large dimensions. Mr. Shavitch, ever since his advent in San Francisco, has established for himself an enviable reputation both as pedagogue and artist, and many friends and admirers will be pleased to hear that he will remain here, while Tina Lerner will fill a number of important Eastern concert engagements.

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SIR HENRY HEYMAN AT LAKE TAHOE

Sir Henry Heyman is spending a few weeks at Lake Tahoe, and although he informed the society editor of the Pacific Coast Musical Review that he was going to enjoy a COMPLETE rest, he evidently did not figure on the fact that even in Lake Tahoe there are people who wish to honor him. On Thursday evening, August 15th (the same day on which the Bohemian Club Midsummer Music Concert was given here at the Cort Theatre) M. and Mme. E. Deru gave a recital for the benefit of Belgian Children at Tahoe Tavern, then they played at Emerald Bay and on Saturday evening, August 17th, they presented a program at Tallac, and returned to Tahoe Tavern on Sunday afternoon. The concert proved to be a brilliant success, as may be expected from such distinguished artists. Mme. Deru most graciously made the announcement from the stage that in compliment to their friend, Sir Henry, who was present, Mr. Deru would play the Elegie which Saint-Saens composed in San Francisco during the year 1915 expressly for and dedicated to Sir Henry. This announcement was greeted with enthusiastic and prolonged applause. Mr. Deru played the work exquisitely and received an ovation. The complete program presented by Mr. and Mrs. Deru on the above occasions, and which was interpreted throughout with fine skill and musicianship, was as follows: Sonata in D major (G. Tartini); (a) Melodie from Orphee (Gluck-Kreisler), (b) Chaconne (Vitalia); Elegie (Saint-Saens); (a) Aria on G string (Bach), (b) Rondino (Beethoven-Kreisler), (c) Tempo Martiale (Pugnani-Kreisler); address by Madame Deru; address by Jesse W. Lilienthal; (a) Deep River (Coleridge-Taylor), (b) Berceuse (Faure), (c) Two Mazurkas (Wienlawski).

TRIBUTE TO EMERSON PIANO COMPANY

The following well merited tribute to the Emerson Piano Company of Boston appeared in the Piano Trade Magazine for August, 1918: The alertness of the Emerson house in providing its representatives with pianos of the most modern character was manifested in the production of the Emerson Cherita Grand, something over a year ago. This grand, which is but 56 inches long, is ultra-modern in every respect and gives Emerson dealers an opportunity, of which not many exist, to sell their trade a high-class grand in the small or apartment size. This grand reflects great credit upon those experienced piano builders in the Emerson factory. It is a musical instrument that is not only increasing the business of Emerson dealers, but is enhancing the reputation of the Emerson house as builders of quality pianos. The Emerson Cherita Grand is fully deserving of the wide popularity that it holds.

MISS IDA HJERLEID-SHELLEY ON VISIT

Miss Ida Hjerleid-Shelley, the well known and successful pianist and teacher of Sacramento, is visiting friends in Palo Alto, where she is spending her well earned vacation. While there Miss Shelley attended Clarence Eddy's organ recitals and informs the Musical Review that she is enjoying these events greatly. Miss Shelley says among other things: "The subdued, dim light in the church today, on account of dark clouds outside, made the interior look beautiful. It is usually just a shade too bright and new."

EDA BERONIO ASSOCIATED WITH MRS. COLBERT

Miss Eda Beronio, who so skillfully managed the local engagements of the Chamber Music Society of San Francisco during the last few seasons, has associated herself with Mrs. Jessica Colbert, the energetic manager who opened offices in the Examiner Building about the first of August. Miss Beronio will begin her work on September 2nd and will assist Mrs. Colbert in some of her larger endeavors as well as her work in the interests of resident artists. Both ladies are so indefatigable and so optimistic that they really ought to meet with brilliant success in their much desired enterprise. Resident artists who seek engagements in concerts or churches will do well to register with Mrs. Jessica Colbert before the beginning of the season.

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CONSTANCE ALEXANDRE SINGS FOR SOLDIERS

Miss Constance Alexandre, the greatly gifted and lightful contralto soloist, sang at the Defender's Club in the Monadnock Building on Saturday evening, August 17th. Mrs. Aimee Sells Goldsmith was the accompanist. There was a large audience of enthusiastic soldier boys, who gave vent to their pleasure by long and spontaneous applause. Miss Alexandre sang a group of songs in English and says that she enjoyed the experience thoroughly, for her audience seemed so eagerly appreciative.



MISS CONSTANCE ALEXANDRE, Contralto

Miss Alexandre has also been engaged to sing at the first concert of the season for the Pacific Musical Society at the Colonial Ballroom of the St. Francis Hotel. This will be her only public appearance before an exclusively musical audience during her San Francisco visit. Late in September or early in October Miss Alexandre will return to New York, where she will resume professional activities under the management of the Wolfsohn Musical Bureau. She will also continue her advanced studies under one of New York's leading vocal pedagogues.

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PROF. TROYER PRAISES PIANO STUDENT

Joseph George Jacobson is the recipient of a letter from Carlos Troyer, the distinguished composer and writer, who having heard the little prodigy-pupil of Mr. Jacobson play at a recital, wrote him the following letter: "The greatest surprise to me of the evening was the wonderful seven years old little girl Marian Patricia Cavanaugh, who executed a series of classical compositions, among which were Beethoven's Six Variations, Haydn's Gypsy Dance, Inventions of Bach, etc., with marvelous skill and precision and with an intelligence of phrasing and shading rarely found even among adult pianists. How you ever brought about such wonderful training in so short a time is a mystery to me and it entitles you to be regarded as a master-teacher of piano. Little Marian is a great honor and credit to your masterly instruction."

MISS CLAIRE McCLURE'S PROGRAMS

Miss Claire McClure, assistant organist of the First Presbyterian Church in Oakland, has been presiding at the organ during the absence of the organist, Clarence Eddy, who gave a series of thirty-four organ programs in the Memorial Church of Stanford University during the summer. Miss McClure, who is a pupil of Mr. Eddy's, proved herself exceptionally competent, and gave pleasure with her judicious organ programs. On Sunday, August 18th, Miss McClure gave the following splendid program: Organ Prelude Ave Maria (Max Reger); Anthem—Jubilate in E flat (Arthur Foote); Quartet; Offertory, Organ, Pastorale in A, op. 26 (Alex. Guilman); Song—Fear, Ye Not, O Israel (Dudley Buck), bass solo; Organ Postlude—Lesser Fugue in G minor (J. S. Bach).

The evening program was as follows: Organ Prelude, Elevation in G major (Edith Lang); Anthem, O Sing Unto the Lord (F. F. Harker), soprano solo and quartet; Offertory—Organ, Moonlight (Edw. d'Evy); Offertory, Selected—Yeoman Carroll Duane Smith, U. S. N. T. S., Goat Island; Anthem—Evening Shadows (C. Whitney Coombs), alto solo and quartet; Mountain Idyl (Oscar E. Schminke), Sonata in the style of Handel (Wm. Wolstenholme).

ALEXANDER SASLAVSKY TO LOCATE HERE

Alexander Saslavsky, concert master of the New York Symphony Orchestra for a number of years, and one of the foremost ensemble players in the East, will be in San Francisco about the middle of September and will locate here for the present. Mrs. Saslavsky preceded the distinguished musician and is now looking after the studio and residence. Mr. Saslavsky will prove a splendid addition to our musical colony. More particulars regarding the artist's plans will appear in a subsequent issue of this paper.

NEW JAMES H. ROGERS SONG

"Invocation" Another Gem From This Eminent American Composer



James H. Rogers

James H. Rogers, the eminent American composer, has contributed another song to the world of music which has been enthusiastically received by the large following of this talented writer. "Invocation" is the title of his latest composition, and the poem is from the pen of Fred G. Bowles, the English poet. In this music lovers will find a little gem, one which is perhaps the prettiest and most tenderly appealing song Mr. Rogers has ever written. There is in its theme a melody that will linger forever, and it opens for the artist a wide avenue of interpretation.

Many artists of renown have already added this song to their repertoire, and it will appear upon the programs of several distinguished concert singers next season. "Invocation" is also an excellent teaching piece, since there is in its theme much opportunity for expression. There is no question but what this song will take its place among the other song masterpieces of the world, and the future will find it spoken of as "Rogers' Invocation." "Invocation" is published by the Sam Fox Publishing Co., Cleveland, Ohio.

VARIED PROGRAMS BY CHAMBER MUSIC TRIO

The Shavitch-Argiewicz-Bem Chamber music trio are rapidly reaching a point of perfection in the preparation of the beautiful programs that they will give in their preliminary concert series in this city. The events are scheduled to take place at the Italian Room of the Hotel St. Francis on the Tuesday nights of October 8th, November 12th and December 10th. One of the programs will be devoted exclusively to French works, one to American works and the other will be a mixed arrangement of modern and classic compositions. At each event at least two beautiful trio compositions will be included and the artists of the organization will be heard in sonates for violin, cello and piano. Manager Selby C. Oppenheimer, under whose direction this splendid ensemble is making its appearance, is now accepting subscriptions for the series of concerts, which should be addressed to him in care of his office in the Sherman, Clay & Co. building. The trio has already been engaged by many of the leading music clubs throughout the State and a special tour of the south is now in process of arrangement.

LEOPOLD GODOWSKY PRAISES ALICE MAYER

Upon the advice of her teacher, Pierre Douillet, the youthful but exceedingly talented pianist, Alice Mayer, joined the master class of Mr. Godowsky, to whom she was introduced in the highest terms by her teacher. After hearing her in the class Mr. Godowsky wrote a letter to Mr. Douillet, a portion of which we reproduce here:

"Dear Mr. Douillet: I waited to reply to your kind letter introducing your protege and pupil, Miss Alice Mayer until I have heard her in the class. She played last Friday the first movement of the Sonata Appassionata and I found that she possesses all the qualifications you claimed for her. At the same time permit me to congratulate you on your sound and efficient instruction."

The best proof that Mr. Godowsky took great interest in her is that he called upon her to play before the class more frequently than upon any other member. Miss Mayer had an opportunity of playing works by Bach, Beethoven, Schumann and Liszt. The experience of being criticized by the great master inspired her for greater work, as well as an appreciation for her local teacher, the excellent pedagogue and artist, Pierre Douillet, with whom she will continue her study and whom Mr. Godowsky holds in great esteem.

MISS LENA FRAZEE PLANS BUSY SEASON

Miss Lena Frazee has begun her season's work with a series of affairs with which she filled in the vacation time of her early residence among the members of the San Francisco colony of musicians to which she has but recently removed from her home and musical activities in Sacramento. On Monday, July 29th, Miss Frazee sang a program of Scandinavian songs in illustration of Dr. Edgar Stillman Kelley's lecture on "Appreciation" at Wheeler Hall, University of California, Grieg, Sinding, Sibelius, Tchaikowsky, Russian Folk Songs and the Jeanne d'Arc aria being Miss Frazee's offering for the musical part of the program. Mrs. Kelley acting as Miss Frazee's accompanist. Miss Frazee also sang a program of songs of the better sort for the Defender's Club, which were much appreciated by her audience.

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GREAT NEW BILL AT ORPHEUM

The Orpheum announces for next week a great new bill which includes several of the most brilliant stars in vaudeville. Chief among them is Mlle. Dazie, who holds a foremost rank among the very small coterie of American premiere danseuses. In fact, Dazie is more than a danseuse—she is a pantomimist and actress as well. She is the only American danseuse who has ever been premiere with a great grand opera company and has the distinction of having been the premiere with Oscar Hammerstein's company. Her achievements in vaudeville have been notable, the greatest of these having been the presentation of Sir James Matthew Barrie's "Pantaloons." In her present suite of dances Mlle. Dazie is assisted by an exceedingly capable company and her program is a classical and popular dance revue.

Ariadna Roomanov, the famous Russian pianist, whose recent arrival in this city caused considerable excitement owing to the fact that her name being identical with that of the late Czar of Russia she was mistaken for the Princess Tatiana, his daughter, will make her first appearance in America, playing principally her own compositions. Madame Roomanov is conceded to be one of the most beautiful women in the world. L. Wolfe Gilbert and Anatole Friedland, writers of "My Little Dream Girl," "My

HELLER TO LEAD AT CALIFORNIA

Herman Heller, who for many years has been conductor of the Palace Hotel Orchestra, has been engaged to take over the direction and management of the California Symphony. Mr. Eugene H. Roth, the popular and progressive manager of the California Theatre, who has been presenting music lovers with delightful musical attractions, and seeing an opportunity to enhance the popularity of this musical organization, which is famous the country over and whose programs have been the object of much attention by other theatrical managers, engaged Mr. Heller as a means of offering a much greater musical program. Mr. Heller, whose selections have been heard by thousands and who needs no introduction to music lovers, has promised to present from time to time artists whom he will bring from New York and offer as an added attraction to the program. The opening of the engagement of Mr. Heller will be announced in next week's issue. The musical programs for next week will be as follows: Orchestra—The Shamrock (Middleton); Organ—Mummy Mine, Smiles.

ALCAZAR

With the British and the French battling their way to the walls of Noyon, ever bringing the sound of their guns closer to that twice beleaguered city, the scenes shown on the screen at the Alcazar Theatre are renewing their "news value" and D. W. Griffith's masterwork in the cinema art is assuming doubled interest. "Hearts of the World" is now in its tenth week at the Alcazar. The eleventh week begins Sunday afternoon, and still the end of its stay in this city might be indefinitely deferred were it not for the fact that as all things must have an end so must this engagement at the Alcazar, the exact date of which will be announced later.

Just at present, however, the principal immediate interest in the picture, aside from its heart appealing story of the love of "the boy" and "the girl"—a story which does not grow old in any land at any time—is centered in the historic spot near the confluence of the Oise and the Ailette rivers toward which, and out of Noyon, the intrepid French and the gallant British are shown in the picture driving back the Huns, even as they are doing it in fact today. And the ending of the story as told by Griffith in his marvelous production, is the ending being brought about, as is also shown in the picture, of the American boys whose presence "over there" brings thrills which are felt nightly and every afternoon at the Alcazar Theatre. "Hearts of the World" continues to be a great picture and the greatest propaganda yet created.

THIRD WEEK OF "UP IN THE AIR"

"Up in the Air," the merry musical farce, enters upon the third and final week of its very successful Cort Theatre engagement with the performance of Sunday night, September 1. There will be a special holiday matinee Monday (Labor Day) in addition to the regular Wednesday and Saturday matinees. "Up in the Air" has more than lived up to its advance announcements and proved as delightful an entertainment as San Francisco has known in a long time. The piece is far above the standard usually set by musical shows that come from New York.

The untutored comedians, Ed Flanagan and Neely Edwards, and the charming prima donna, Eleanor Henry, who are the stars of "Up in the Air," were never seen to better advantage and furnish most of the fun and melody. Julia Blanc, Myrtle Dingwall, Robert Sandberg, George Stanley, George Eboer, Frank Darien and the other clever members of the supporting company are excellently cast, and the chorus is quite the prettiest seen here in seasons. The book of "Up in the Air," by Michael Corper and Waldo C. Twitchell, is genuinely funny and far removed from the commonplace, packed full of novel and ludicrous situations. Arthur M. Fournier's score abounds in song hits of the popular variety.

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"The Girl from Milwaukee," whose identity is veiled in mystery, is the possessor of a powerful contralto voice and her repertoire of songs is beautifully rendered. Rumor has it that she is an operatic star traveling incognito. Willie Solar is entitled to call himself "The International Musical Comedy Star," for he has appeared in every country containing an English speaking theatre. When not dancing Solar is whistling, singing, playing comedy or presenting some originality of his own which he calls throat manipulation. Eddie Mack and Dot Williams, who are appropriately described as vaudeville's Novelty Dancers, will submit a program which is composed of several unusual terpsichorean efforts, including their original stairway dance.

Constance Crawley and Arthur Maude will appear in another one-act play entitled "The Actress," which is a sequel to "The Actress and the Critic," in which they are now appearing. It is a distinct play and it is not necessary to have seen the other to thoroughly understand and enjoy the other. Milt Collins, "The Speaker of the House," in his screamingly funny monologue, "The Patriot," and Toto, the greatest of all clowns, in his humorous pantomimic triumph, will contribute to the enjoyment of a delightful program, which will have as its finale the latest series of the Official War Revue.

PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

PUBLISHED EVERY WEEK

VOL. XXXIV. No. 23

SAN FRANCISCO, SATURDAY, SEPTEMBER 7, 1918

Price 10 Cents

RE-ORGANIZATION OF GIRLS CLUB TO RESULT IN A COMMUNITY MUSIC SCHOOL

Harriet Selma Rosenthal of the New York Music School Settlement is Asked by Those in Charge of the Well Known Girls Club to Expand the Institution—Practically Entire Former Faculty Retained Because of Efficiency and Fine Work Done and Several Distinguished Artists Added to List—Louis Persinger to Conduct Orchestra For Miss Rosenthal.

By ALFRED METZGER

The readers of the Pacific Coast Musical Review are no doubt familiar with the excellent results obtained by those who have been in charge of the Girls Club during the last few years. The faculty included Mrs. M. E. Blanchard, Miss Adele Davis, Miss Maude Wellendorff, Mrs. Oliver Turner, Julius Weber, Albert Elkus, Arthur Weiss, Miss Nora Crow, Miss Ethel Palmer, Walter Myers, and last, but not least, Hother Wismer, who was the director of the Girls Club Orchestra for a number of years. Now, while this Girls Club Settlement, as it may appropriately be called, progressed remarkably under splendid auspices, and while not too much praise can be bestowed upon the unselfish and humanitarian efforts of those in charge of the movement, a time had to come sooner or later when expansion and new blood was necessary. Indeed expansion and progress in any institution can never be attained unless there is an occasional infusion of new blood.

Those in charge of the Girls Club knew the necessity of broadening out their restricted and cramped environment. But the committees in charge, whose members belong to our most prominent and most benevolent element, could not somehow find a head sufficiently conversant with this community music school idea, nor sufficiently experienced and reputed to add the necessary prestige and confidence to attain quick and gratifying results. In a movement of this kind it is not necessarily age that counts. The community music idea is rather a new movement. It is based upon the sound principle of training people during their term of school education so that in later years they may listen to music or study music with some measure of intelligence. Laws to license music teachers, community singing, hearing music at moving picture theatres and similar projects do not accomplish half or one-tenth the results in the matter of musical education as is attained by this community music school idea which takes the child's mind, while it is susceptible to assimilate and retain, and inculcates in the same a CORRECT perspective of that which is right and that which is wrong in music. Unless you actually train the mind from childhood up to differentiate between efficient and inefficient musical performance all other experiments will be found absolutely useless.

And so with a foresight that is worthy of the heartiest praise the ladies in charge of the Girls Club Settlement decided to expand from their worthy but restricted environment into the broader and more inclusive problem of the community music school movement. And this impatiently anticipated and much desired aim of broadening out was made possible through the accidental visit of Miss Harriet Selma Rosenthal of New York, an able violinist and teacher, who has been associated prominently with the New York Music School Settlement for not less than eight years. During her eight years experience with this movement Miss Rosenthal gradually rose to more and more importance until she conducted one of the orchestras in this New York music school settlement. She has also been giving public lecture recitals under the auspices of the City of New York. Now Miss Rosenthal could not possibly have attained this unquestionable position of authority unless she possessed the necessary qualifications and, above all, the necessary adaptability, to justify the confidence which the authorities of the New York Music School Settlement and also the City of New York evidently reposed in her. That she has accomplished such brilliant results while still in the springtime of her career is only to be considered so much more creditable.

It was Mrs. Jesse Lilienthal who first met this gifted and successful disciple of the music school settlement movement and who, as president of the Girls Club of San Francisco, asked Miss Rosenthal whether she would undertake to develop the Community Music School which is an offspring of the mother school—the Community Music School Settlement of New York. Miss Rosenthal readily accepted this heavy responsibility and she is now working very hard to secure added interest so that this splendid foundation may be utilized for the establishment of a permanent musical educational institution upon the basis of a conservatory making better citizens by means of a thorough understanding of that which represents the best in music.

Those in charge of the Community Music School do not expect to attain the impossible from the children under their care. But they have a right to expect that

everyone does his or her best. For instance, if a child can only devote half an hour to actual practice it will be considered something accomplished toward the final aim. If it is possible to inculcate the idea in a child's mind that music exercises a certain beneficial influence upon everyone, even outside actual artistic performance, a most important step toward future realization of what constitutes fine citizenship has been taken. The mere study of listening to music in an intelligent and CORRECT as well as IMPULSIVE mental condition unquestionably exercises a refining influence upon the human mind.



LOUIS NEWBAUER

The Popular Flutist and Teacher, who has returned from several weeks' vacation in Plumas County (See page 8, column 1)

The Community Music School is intended for people who can not possibly afford the luxury of an expensive musical education, and who, if not given this opportunity to familiarize themselves with correct conceptions of the beneficial influence of music, would otherwise become absolutely indifferent to music as an art and consequently fail to become theatergoers or private students. And there are thousands upon thousands of people who do not appreciate music because it could never be made attractive to them on account of lack of opportunities to secure a proper perspective of the art. There are also many people who might have become great geniuses if their pride had not prevented them from accepting free tuition. In this Community Music School every child will pay fifty cents a lesson. For those who can not afford these fifty cents, but who possess sufficient talent or adaptability to become worthy

members, scholarships will be established from the funds to be contributed by benevolent people. There will be scholarship fund entirely supported by the children of wealthy parents. Children enrolled in the Community Music School classes will be taught orchestra playing, Theory, Harmony, History and Music Appreciation, in addition to elementary studies without any extra charge. The regular studies will include: Voice, Violin, Cello, Viola, Bass, Flute and all other instruments of the orchestra. That this institution is worthy of the financial support as well as the interest of musical people as well as everybody else can not be questioned.

The Community Music School is based on the social and co-operative idea, and seeks co-operation with other musical organizations, especially those in the public schools, whereby the community music school teaches children who both need and deserve its help. We want to impress particularly upon the minds of our teachers who are always opposed to institutions established for purposes of benevolence in music—such as the Community Music School or the University Extension Courses—that they are gravely mistaken in thus assuming a hostile attitude toward a policy that is bound to help them in the end. These movements result inevitably in the growing demand for private music education. Children whom the Community Music School has given an opportunity to secure a musical education that makes afterwards intelligent music lovers will grow up to become the parents of children who will study music privately. The Community Music School, the University Extension Courses, and even the moving picture orchestras, are assisting in the education of a musical public superior to any in the world. And furthermore, these movements, in the final analysis, will eliminate most of the "fake" teachers, for the young people will simply be incapable of teaching incorrectly. That some of our most prominent musicians are of the same opinion may be gathered from the fact that Miss Rosenthal has already been able to secure the additional assistance of such able artists and pedagogues as Louis Persinger, Giulio Minetti, Israel Seligman, Lion Goldwasser, Stanislas Bem and Elias Hecht, in addition to the splendid faculty already mentioned in the beginning of this article, with the exception of Hother Wismer, who, for reasons of his own, could not see his way clear to continue his work as teacher, although perfectly welcome to do so. Miss Rosenthal is now conducting the Community Music School Orchestra and has made arrangements with Louis Persinger to take it over at a later date.

In conclusion, we wish to add a list of the committees in charge of the Community Music School and say that the ladies and gentlemen included in these communities are entitled to the hearty gratitude of the community for their excellent and unselfish services in behalf of a good and worthy cause: Community Music School Committee: Publicity Committee—Chairman, Mr. Julius R. Weber, Mrs. Morris Liebman, Miss Maude Wellendorff, Mr. A. W. Widenham; Advisory Board—Chairman, Mrs. A. M. Lengfeld, Mr. Albert Elkus, Mr. Stanislas Bem, Mrs. Ludwig Emge, Mr. Arthur Weiss, Mrs. Leon Sloss, Miss Eva Wolfsohn, Mr. Arthur Weiss; Committee on Co-operation—Chairman, Mrs. M. E. Blanchard, Mrs. Chas. Durbrow, Mrs. Louis Green, Mrs. Ralph Lachman, Mrs. W. E. Inman, Mrs. M. A. Gunst, Mrs. I. Hellman, Mrs. M. Fleishacker, Miss Amy Steinhart.

Miss Rosenthal, director of the Community Music School, will be pleased to answer any questions pertaining to lessons or any other matters concerning the school.

UNIVERSITY RESUMES EXTENSION COURSES

The University of California announces the resumption of its fine extension courses. Among these are of special interest to the readers of the Pacific Coast Musical Review the courses devoted to the study of music. Here we find that the following faculty is announced: Singing, Mme. Jomelli, Lawrence Strauss; Harmony, Miss Graham; two-part sight singing, Miss Graham; piano, Mr. McManus; violin, Mr. Beel. The bulletin received by us says further that other classes in singing and piano playing will be arranged later.

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PUBLISHED EVERY WEEK

ALFRED METZGER . . . Editor and Publisher
HERBERT I. BENNETT
Managing Editor and Business Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5434

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

VOL. XXIV. SATURDAY, SEPTEMBER 7, 1918 No. 23

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

SAN FRANCISCO'S SYMPHONY SITUATION

The San Francisco Chronicle of last Sunday had a most timely editorial article regarding the tardiness of the Board of Directors of the Musical Association of San Francisco in the matter of giving the press information concerning the plans so far completed for the season of 1918-1919. The Pacific Coast Musical Review from year to year gave expression to the same complaint, and the members of the Board of Directors of the Musical Association of San Francisco really knew the very bad impression this unnecessary tardiness makes upon the press and public—the very factors most necessary for a successful conduct of the symphony season—we are certain that efforts could be made to ameliorate this impression. We have never yet been able to understand why there has been such a cloak of secrecy thrown around the proceedings of the Musical Association of San Francisco, prior to a new season. When publicity means thousands of dollars in the way of subscriptions, tardiness in giving information to the press logically means a financial retrogression. We can only ascribe this lack of action in the matter of furnishing the press with information to a lack of comprehension on the part of the directors concerning the importance of publicity in the latter of symphonic matters.

While we have no personal knowledge of the matter we sincerely believe that A. W. Widenham, Alfred Hertz and Barnett Franklin, the manager, conductor and press representative of the Symphony Orchestra respectively, must be chafing under this enforced inaction, and yet it is not our intention to criticize the Board of Directors, because we are certain that not one of the members realize the great importance of constant publicity. The public's memory is very short and the moment the newspapers cease to pay attention to an event the public forgets it. Now the subscriptions of a symphony season form a most important factor in the financial success of the concerts. Lack of publicity breeds indifference among those willing to subscribe for the season. And many a man or woman who might be enthusiastic and perfectly willing to subscribe today will change, with the suddenness of weather conditions, tomorrow. It becomes necessary that subscribers are constantly kept interested in the ensuing season. Lack of publicity also breeds unnecessary rumors of a most injurious character. The editor of the Pacific Coast Musical Review has heard quite a number of such rumors, the worst of which is that there would be no concerts at all this season, because not sufficient funds had been guaranteed.

Now, we all know that there is absolutely no foundation to any of the rumors set afloat about the uncertainty of the next symphony season—it is to say, those of us who know the actual

state of affairs. The guarantee fund is complete, the musicians have signed their contracts and some of the members of the orchestra have assured us that rehearsals begin on October 7th, which means that the concerts will start about two weeks later. We have seen some of the compositions to be presented, and Alfred Hertz has been busy all summer studying the scores of the novelties to be played. Naturally, President Spruille has been unusually busy with his government position, and it is just possible that important business has prevented some of the members of the Board of Directors to take time for meetings and thus enable newspapers to get information. Nevertheless someone should have been clothed with authority to keep press and public constantly informed regarding the plans for next season, so that season subscriptions could have been received more promptly and in greater amounts, and so that the press and public could have immediately refuted any rumors emanating from jealous musicians or individuals.

The Pacific Coast Musical Review, true to its custom for several years past, again prophesies that our symphony season will be an exceptionally successful one. Subscriptions will come in as usual and it will again be difficult to secure seats. So that we advise those of our readers who think of subscribing for the season to secure their seats immediately when announcements are made. There will possibly be a greater demand than ever before, and this impression is based upon information from the East regarding the interest manifested in the ensuing music season. Nothing is quite so popular during these times than serious music. People do not seem to be able to get enough of it. And now with the masses being more familiar with good music than they ever have been before, symphony concerts will attract greater crowds than ever before. Therefore we advise all our readers to look out for the announcements of the ticket sale for the symphony season and then not wait a moment but immediately proceed to reserve their tickets. If they do not follow this advice they surely will be disappointed later on.

MUSIC AND MOVING PICTURE THEATRES

When the Pacific Coast Musical Review noted the decline of the legitimate theatre and the rising popularity of the moving picture theatres the paper was afraid that the musicians would suffer immeasurably. But when the managers of moving picture theatres began to add orchestras to their pipe organs and electric pianos we began to think that the moving picture instead of an injury became a beneficiary to the professional musicians. And later when we saw the increase of music lovers created through this accessibility of good music to the masses, we felt that music in general owed a great deal to the moving picture theatres. Although it has always been our belief that it was strange that managers of moving picture theatres, knowing that orchestras were really not necessary to their financial success, have been willing to concede to the public the pleasure of listening to good music with an expense that surely must be considerable when it is known that admission prices are only on the average of ten and twenty cents.

We have it on the authority of some prominent musicians themselves that these moving picture theatre positions proved a God-send to them. Orchestral positions became scarcer and scarcer and for a time it looked as if the poor musician was about to be robbed of some of his most lucrative employment. Owing to the reasonableness of union prices moving picture theatres were enabled to engage orchestras of considerable size, until the California Theatre management succeeded in engaging an orchestra of twenty-five pieces, with the intention of enlarging even this number, provided the public took enough interest in the orchestral music. Now, the writer absolutely knows that the music at the California Theatre, notwithstanding the large orchestra, has never been sufficiently effective to be responsible for one additional person attending the theatre. The great organ has had some influence in attracting people, but the orchestra absolutely none as far as the writer is

aware of. The management thought that something was wrong and so engaged Herman Heller, one of the ablest orchestral leaders in San Francisco, and Mr. Heller will begin his engagement this Sunday. The Imperial Theatre with Gino Severi as conductor has encouraged music wonderfully and we believe in this instance the music is an attraction that brings hundreds, if not thousands, of people to the theatre that might not go otherwise. Now Mr. Lawrence has recently been engaged at the Rialto Theatre, and Mr. Lawrence is another conductor who will improve music to such an extent that it will have effect. We understand that the management of the Tivoli Opera House is thinking favorably of adding a large orchestra with an able conductor to its list.

And just about the time when the managers of moving picture theatres are increasing their orchestras and demand better music, the Musicians' Union comes along and demands a raise of price, which the moving picture theatre managers can not afford to give on account of the small admission fees. We do not know the regular amount paid musicians at moving picture theatres, however, it is evident that it must have been sufficient otherwise the union would have objected in the first place. We understand of course that the price of living has gone up considerably, and that what was good salary last year may be poor salary this year. But the position of an orchestra member in a moving picture theatre is different from that of another theatre. There are no rehearsals to speak of and the work is principally confined to the evening. A musician so occupied may also have other positions. He may play in the symphony orchestra or in a cafeteria. He may give lessons or keep himself otherwise occupied. He is not confined to his moving picture theatre salary alone. Besides his actual work is not quite so strenuous. Now the Pacific Coast Musical Review is informed upon good authority that if the Musicians' Union insists upon its demands for larger salaries the moving picture theatres will either have to reduce their orchestras or give up the orchestral music entirely, and will announce their reasons on their screens and in the daily press. This paper believes in musicians getting as much salary as they can, and they should be well paid. But when it comes to getting no salary at all, or a salary in addition to other work that can be done, it would seem to us that the Musicians' Union would consider carefully before forcing the moving picture theatre managers to dispense with orchestral music and confine themselves to pipe organs and electric piano music.

Besides the Government has only recently announced that it considers musicians playing in theatres, concerts and other active orchestras employed in theatres as being employed in essential occupations. Therefore a musician who leaves a moving picture theatre orchestra in these times makes himself directly and immediately liable to be drafted. It seems to us that under present conditions the musicians employed at moving picture theatres would not be in accord with a sentiment that apparently raises their salaries, but actually is surely going to deprive them of employment and make them subject to being drafted under the "work or fight" provision.

SUNDAY EVENING POP CONCERTS AT PALACE

Although Herman Heller is now conducting the splendid orchestra at the California Theatre, the Sunday Evening Pop Concerts at the Palace Hotel are being continued under the direction of Brooks Parker, and twenty-five assisting artists. Mr. Parker is one of the ablest musicians in the far West and as flutist he is an artist of the first rank. Having played for several years under Mr. Heller's leadership, Mr. Parker has acquired a thorough knowledge of the taste of the public in the lighter form of music. He is singularly well fitted to succeed Mr. Heller and we are sure he will be able to secure splendid results from his excellent orchestra. The program for tomorrow evening, September 8th, will be as follows: Coronation March from The Prophet (Meyerbeer); Waltz, Jolly Fellows (Vollstedt); In Love, Adieu (Friml); Suite, The Christmas Tree (Rebikov); Selection from the Mikado (Sullivan); Overture, Maritana (Wallace); Intermezzo (Arenski); Serenade (Czerwonky); Sextet from Lucia (Donizetti); Selection from Herodiade (Massenet); March, Love Is King (Hanes). This is surely a program well worth listening to. The music at the Palace Hotel remains under the general direction of Herman Heller.

MRS. EDDY GIVES RED CROSS CONCERT

A notable concert was given at the Vendome Hotel in San Jose on Wednesday evening, August 28th, by Mrs. Clarence Eddy, who was assisted by her husband as accompanist, and F. Whitney Scherer as solo pianist. Mrs. Eddy's numbers were exclusively by American composers, as will be seen from the appended program, and were sung with that artistry and authority for which Mrs. Eddy has become so well known. Her rich, sonorous contralto voice was greatly enjoyed, while her diction and clear enunciation of the text commanded universal appreciation.

F. Whitney Scherer played the Schubert-Tausig Marche Militaire in a masterly manner, with remarkable steadiness of rhythm, a sure technique and great brilliancy of style. He was persistently encoored and played with scintillating execution the Liszt Campanella. Mr. Scherer has studied abroad, and is not only a talented pianist, but an exceptionally fine organist. His home is in Ridgetown, Ontario, and he came to the Pacific Coast to study the organ this summer with Clarence Eddy at Stanford University. During the past two months Mr. Scherer has officiated as organist at the First Presbyterian Church, Palo Alto, from which church he received a flattering invitation to remain permanently. This he has declined for the present on account of a large class of pupils, and an excellent church position in his home town. He will, however, return here next summer to continue his studies with Mr. Eddy.

The program presented in San Jose was as follows: (a) Invictus (Bruno Hahn), (b) In a Garden (R. H. Woodman), (c) Inter Nos (MacFayden), Mrs. Clarence Eddy; (a) Call Me No More (Cadman), (b) Will o' the Wisp (Spross), (c) An Evening Song (Gilberte), Mrs. Clarence Eddy; Marche Militaire (Schubert-Tausig), Mr. F. Whitney Scherer; (a) De Profundis (MacFayden), (b) Lullaby (Kate Vannah), (c) The Sunshine of Your Smile (Lillian Ray), Mrs. Clarence Eddy.

HELLER CONDUCTS "CALIFORNIA" ORCHESTRA

Tomorrow (Sunday) Herman Heller, the popular and decidedly able orchestral leader, will resume his position at the head of the California Theatre Orchestra much to the delight of many music lovers who enjoy fine music ably interpreted. For a number of years Mr. Heller has become familiar to the music lovers of San Francisco and he has always succeeded in attaining a following such as few orchestral leaders enjoy. This popularity is the result of Mr. Heller's excellent judgment of the public's musical taste. He interprets for them the lighter as well as the more serious compositions, and he does this with a rhythm and an emphasis of the melodic values that never fails to earn for him well merited ovations. His Sunday Evening Pop Concerts at the Palace Hotel have become musical institutions.

Mr. Heller has not only made himself valuable as an orchestral leader, but as composer too he has gained for himself an enviable reputation. At the Panama-Pacific International Exposition some of his works were presented with brilliant success, and the Press Club has reason to be grateful to him for music to two of its most successful annual shows. As leader of the California Theatre Orchestra Mr. Heller has now a finer opportunity than ever. He will now be able to conduct a big orchestra of well selected artists and to give programs of the finest calibre. The management and audiences of the California Theatre deserve to be congratulated.

The program selected by Mr. Heller for the week beginning September 8th will include: Selection from the Century Girl (Victor Herbert); Hindustan (Oliver Wallace). This dance composition has been specially arranged by Mr. Heller for this occasion. The Charmer (Herman Heller), a waltz melody.

ANNA FITZIU'S PERSONALITY AND ART

To be young and beautiful, to have entered the lists without fear or favor and to have conquered in the great fields of concert and opera, are certainly great achievements, and Anna Fitziu, young, handsome, blessed with a well-trained voice, has accomplished all this, and is in the very bloom of her girlhood has captured hearts wherever and whenever she has appeared in the opera houses of France, Italy and Spain, and last season the United States, where as prima donna of the first rank she has won definite recognition with both the Metropolitan and Chicago Opera forces.

Her first tour of the west will be made next month, and here, and in Berkeley and San Jose she will appear under the management of Selby C. Oppenheimer in joint recital with Andrea de Segurora, the noted basso of the Metropolitan Opera Company. Together these artists will present programs, much out of the usual, and replete with the most interesting works in their vast repertoires. Songs and arias from their operas will be included, as will a number of duets from their finest successes, and a lovely Mozartean sketch specially written for them by Gabrielle Sabella will be given with special costume and scenic effects. Their first appearance in the west will be on the Sunday afternoon, October 12th, when they will inaugurate Oppenheimer's concert season at his rejuvenated Savoy Theater.

SIR HENRY HEYMAN RETURNS REJUVENATED

Sir Henry, with well bronzed features, elastic step, clear, bright eye—of cheerful mein and, in fact, quite rejuvenated, has just returned from Lake Tahoe, where he spent a month, as has been his wont for many years at the famous Tahoe Tavern, which he pronounces the most perfect and comfortable mountain resort in California. The weather was simply glorious he says. His mornings were spent in delightful walks through those wonderful pine forests. Then he entertained his little four-footed pets, the chipmunks, and the beautiful blue-jays with pine-nuts, etc., and in the evening at dinner some friends were always found at his table, including Mr. and Mme. Deru, the famous Belgian artists. He also formed quite a friendship with the famous Indian chief, "Dark Cloud," the friend and companion for many years of the celebrated artist Remington. Among other celebrities whom he met at the Tavern he tells us was the charming and petite American beauty, Mae Murray, star and queen of the movies—also "Minnie," daughter of the famous Cheyenne Indian chief, "Plenty Horse."

Sir Henry's vacation this year included a visit to his "dear old Santa Barbara" at "The Arlington," and then Los Angeles, where he also attended the M. T. A. of California Annual Convention as a delegate. Before going to Tahoe, a week was spent at the Bohemian Grove. Quite some vacation for our Dean of Violinists, who is now ready to resume his classes, which he tells us look very promising.

GIACOMO MINKOWSKY OPENS NEW SEASON

Although the new season has just started, Giacomo Minkowsky, the distinguished vocal pedagogue, is already in the midst of numerous activities. He again resumed his Thursday evening rehearsals, which have become exceedingly popular with his numerous pupils, who know that they learn a great deal during these weekly events. He has also finished his effective song cycle Omar Kayyam, and the finale exceeds the already



MISS ALMA HELEN ROTHER
The Skillful Young Pianist, Artist-Pupil of Hugo Mansfeldt, who will give a concert at the Fairmont Hotel next Wednesday evening, September 11

beautiful parts that precede it. There is a splendid dramatic final chorus, which pictures the death of Kayyam and which represents a most impressive musical climax of operatic style and intensity. This entire cycle of Omar Kayyam will be given for the benefit of the Red Cross some time during this season, several of Mr. Minkowsky's most distinguished artist-students taking part in the performance.

Among Mr. Minkowsky's most successful students is a young tenor of extraordinary voice and ability. His name is Rinaldo Bonato, and he is the son of a San Jose baker. He possesses a dramatic tenor of exceptional beauty and range and he sings with splendid fire and energy. Another pupil who is looking forward to a brilliant career is Miss Aileen Baker of Salem, Mass., formerly head of the music department of the Salem College. She studied for two summers with Mr. Minkowsky in New York, and is now continuing her work. She is the possessor of a fine dramatic soprano voice, which she uses with great intelligence and artistic judgment.

TWO EXQUISITE FEIST SONGS

Leo Feist, the energetic and farsighted publisher of New York, has published two songs which are bound to make a direct appeal to the public, and indeed, they have already done so, because some of the most distinguished singers have earned well merited triumphs with them. These songs are The Radiance in Your Eyes and Women of the Homeland. They are termed

"Melody Ballads," and this title is surely most appropriate. And just as the ballad form of vocal musical literature represents the most grateful form of vocal expression, so do the melody ballads coax themselves into the hearts of the listeners. Any singer with the least bit of emotional faculty will find these two compositions valuable and effective additions to his or her programs for the coming season. They may be purchased at any music store at prices within anyone's reach.

RILEY POEM FORMS BEAUTIFUL SONG

Many Artists Program Musical Setting of Whitcomb Riley's "The Prayer Perfect"



J. Whitcomb Riley

A song publication well worthy of the attention of the Pacific Coast Musical Review readers and one which has attained considerable success along the coast recently is Ervina J. Stenson's artistic setting of the James Whitcomb Riley poem "The Prayer Perfect," published by the Sam Fox Publishing Co., Cleveland, Ohio.

Such eminent artists as Alma Gluck, Mabel Riegelman, Karl Jörn, the late Evan Williams, and many others have sung this little song gem with extraordinary success, and it has been recorded by Alma Gluck on the Victor record.

Here is indeed a poem which is in itself an inspiration wedded to music of a most delicately beautiful theme. So well indeed does Stenson grasp the spirit of the Riley poem that his setting is more than one could even hope for. The composition is an excellent study in tone shading and its tremendous prayerful theme offers the artist a vehicle for a masterpiece in interpretation. Its pleading effects are worked out in pianissimos rather than fortes and when rendered with true musical appreciation of its artistic values will hold an audience spellbound by its charm.

The fact that such a host of distinguished artists should have taken up this song simultaneously speaks well for its merit and worth.

NAT C. GOODWIN AT THE CORT THEATRE

There is no one who is at all interested in the theatre who has not heard of the extremely successful comedy, "Why Marry?" which played for months to capacity business at the Astor Theatre, New York. Nor is there any one of the distinguished members of the company—Nat C. Goodwin, Edmund Breese, Ernest Lawford, Leonard Mudie, Lotus Robb, Louise Randolph, Anne Morrison—who has not a personal following.

Both the play and the company, intact, exactly as it has been seen by thousands at the Astor Theatre, will be presented by Selwyn and Company in association with Roi Cooper Megrue, at the Cort Theatre beginning Monday, September 9th. The comedy is by Jesse Lynch Williams, one of the best modern-day fiction writers. It is one of the things distinctly worth while in the theatre. Local theatregoers may well congratulate themselves that they are to have the opportunity of seeing it and its remarkable cast.

L. E. BEHYMER'S NEW YORK LETTER

Breathes Optimism About Prospective Musical Season and Tells About Success of Famous Artists in Eastern Musical Communities

In the Land of the Deepening Subways,
August 16, 1918.

And it is some city—where the subways are seven stories down under the ground and a taxicab STARTS at thirty cents—some city. Music everywhere—good music—bad music—enough music and better music—and they all want it and all pay for it. Cincinnati and its new Symphony, \$180,000.00 for the season with Ysaye at \$40,000.00 salary—no pikers there. Detroit with its \$150,000.00 and Gabrielowitsch at \$36,000.00 a year and the coin all ready. And there is New York with its Philharmonic and Damrosch all taken care of, and now comes the Russian Symphony with Modest Altschuler, and he is fixed for life, and the third orchestra on its feet. And Philadelphia, Minneapolis, St. Louis, Boston—all O. K. for next season. The clubs make a tremendous showing in big concerts and all the big artists, Galli-Curci, John McCormack, Mme. Alda, Rudolf Ganz, Mabel Garrison, Margaret Matzenauer, Schumann-Heink, Anna Case, Anna Fitziu, Muratore, Rosa Raisa, Rimini, Stracciari, De Gogorza, Heifetz, Elman and many others show three to six times as many concerts booked as they can play. Some concert game—it all looks good. The public want MUSIC! It is war time and music soothes. Gen. Pershing said "Music and good entertainments are as essential to the soldier as food and sleep."

Thos. A. Edison says, "The Marseillaise is worth a million men to France." And our President says, "The man who disparages music as a luxury and non-essential is doing the nation an injury." And the concert lover or patron who is giving the war as an excuse for limiting her or his efforts and patronage is doing the country a great injustice.

Really, music is surely recognized in the East as an essential. I have never known so many concerts in any summer as are being given all over the East and all patronized. McCormack's concert at Ocean Grove last Saturday evening was capacity—over 11,000 people and hundreds turned away. Caruso, the week before, packed them in at race-mad Saratoga, and Elman, Case, Ysaye, Alda and dozens more at Ocean Grove, Saratoga, Asbury Park, Sea Grit, Philadelphia, Boston—all in

dead summer to capacity. I am sure we will have a wonderful season in the West this year. I am bringing dozens of good artists and Selby Oppenheimer and Frank Healy are both booking a splendid season. Really, together with the excellent Symphony you have under Dr. Hertz—second to none in the East—and the concerts, San Francisco and vicinity should gloat with satisfaction at what is coming—all good. For the clubs throughout the State, I shall have a splendid array of artists at bargain prices—new frills as well as our old friends—and a variety to please all. I am sure when you get the complete list you will gasp with amazement. Then Berry and myself, with Ellison-White and Lambert of Portland, have the La Scala Grand Opera Co. in the finest form with Tamaka Miura, the little Japanese prima donna, in "Madame Butterfly" and "The Geisha" at \$2.00 prices. A big, good company with Edith Mason of the Metropolitan in La Boheme, Faust and The Daughter of the Regiment. We have a bully bunch of singers—Gaudenzi, Viglioni, Carl Formes, Maggi, Nozzi, the La Scala tenor and forty others, with Fulgenzio Guerrieri as the conductor. Forty in orchestra, forty-two in chorus and all for 50c to \$2.00—new scenery, new costumes—really such a bargain that all the East says "How can you do it?" We open in La Boheme at the Belasco Theatre, Washington, D. C., Oct. 28th, with Butterfly on the next night and under the auspices of the Japanese Embassy and the President and the foreign diplomats present. Could tell you an acre of good news on music and the outlook of the winter, but will write you again. Sufficient to know that we are bringing home the musical bacon to California. BEE.

CHAMBER MUSIC TRIO TO GIVE FINE SEASON

Reports from the activities of the newly organized Shavitch-Argiewicz-Bem Chamber Music trio promise well for the season of concerts that are to be given by this extraordinarily talented ensemble of musicians. Daily they are gathering to fathom the intricacies of the music they will offer in the concerts to be played, and quickly they are becoming proficient in the repertoire selected. Vladimir Shavitch, pianist; Eugenia Argiewicz, violinist, and Stanislas Bem, cellist, are three of the foremost musicians who have selected San Francisco as their home, and it is the good fortune of the local music element that they have combined these talents into this unique and outstanding organization. For the present three concerts will be given in a first series, these on Tuesday nights, in the Italian room of the Hotel St. Francis, a room particularly well suited to the playing of "music intime" of this character, and on the dates of October 8th, November 12th and December 10th. Selby C. Oppenheimer will manage these events, as well as the number of out of town engagements that have been secured for his players. Programs unique and standard will be the offering of the trio, and

much interest is already manifested in the first announcement as to what they will play. Director Shavitch is now arranging this detail, which will shortly be given to his awaiting public. Subscriptions for the three San Francisco concerts, at special rates, are now being directed to Manager Oppenheimer to his office in the Sherman, Clay & Co. Building.

EDDY BROWN A MASTER VIOLINIST

Eddy Brown is described by the London Chronicle as "a picturesque youth with a pale, thoughtful face, clustering hair just tinged with Titian red, dreamy gray eyes, the unassuming manners of a schoolboy, and the technique, the personality and passion of a master."

¶Now-a-days no program is considered complete without a melody ballad.

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Curiously enough, the same journal adds condescendingly: "The young violinist hails from the country that we would least associate with the romance of music. He speaks with a strong American accent; but his personality and his playing alike belie his birthplace."

As a matter of fact, Eddy Brown's musical soul is more directly traceable to his Austrian forebears than to his American birthplace. It is to Europe, too, that he owes the development of his art, for it was under the tutelage of the famous Hubay and the equally distinguished Auer that his gifts were shaped. Eddy Brown owes his first inspiration to his father, a skilled amateur musician. The young violinist cannot clearly recall the first time that his father placed a miniature

fiddle in the baby fingers, and taught the rudiments of the art that made the boy at six a full-fledged "infant prodigy." He remembers vividly, however, when his father took him, when ten years old, to hear Ysaye play in Indianapolis.

"From that moment," young Brown declares, "I was determined to become a great violinist." Further evidence to the same effect is furnished by the violinist's mother, who was his constant companion and mentor during the years preceding his sensational debut in Germany. "After the Ysaye concert," she relates, "we were awakened at midnight by a sound of music in Eddy's room. We went in, and there was the boy, dressed in his night clothes, playing his beloved violin. The selection was the Vieuxtemps Ballade Polonaise, which has been one of the numbers on the Ysaye program. We spoke to Eddy, and found, to our surprise, that he was playing in his sleep. I put him back to bed, still asleep, and in the morning he had no recollection of the experience." Eddy Brown will make his first California tour next November, giving a number of concerts in the west under the Behymer and Oppenheimer managements.

WESSITSH CONCERT OCTOBER FIRST

Madame Loisa Patterson Wessitsh, whose successes in this country have been quite important since her return from Italy, will give her only San Francisco recital for the season in the Colonial Ballroom of the Hotel St. Francis on Tuesday night, October 1st. The event will be notable, both from a musical and social side, and already many of the foremost society leaders of the bay cities have taken boxes and subscribed for a number of tickets. The concert will be sponsored by a long list of patronesses who have urged Madame Wessitsh to give this concert, having in mind the splendid things she has achieved since taking up her residence in San Francisco. Her interpretation of the beautiful role of Eurydice, in the recent Greek Theatre and Tivoli performances of "Orpheus" are still fresh in the minds of the hundreds who by her splendid singing of the role, came to be her admirers.

Recently in Los Angeles, where Madame Wessitsh appeared as joint star with Godowsky on the special program of the Music Teachers' convention, she charmed an enormous house in the Temple Auditorium with her delightful art, voice and personality, and received the plaudits of the multitude as well as the unstinted praise of the press. She has already been engaged to appear before the leading music clubs throughout the State, and here she will give a program of supreme attractiveness, culled from a large repertoire acquired by her experiences in Italy, and including a liberal sprinkling of operatic arias, and a number of compositions practically new to this section. Margaret Hughes, the popular pianist, will act as accompanist at the Wessitsh concert.



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To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—
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E. D. PRICE RETURNS TO ALCAZAR

E. D. Price, the energetic and decidedly able and affable theatrical manager, who was associated with the Alcazar Theatre in the hey-day of its brilliant career before the fire, when he assisted Messrs. Belasco and Mayer to make that playhouse one of the theatrical milestones of America, has returned to again utilize his efficiency for the benefit of San Francisco theatregoers. The Pacific Coast Musical Review is pleased to hear that Mr. Price has returned, for he belongs among the leading managers in the country. The Alcazar Theatre deserves to be congratulated upon its acquisition and we shall look forward with great interest to the announcement of Mr. Price's policy, for we feel that the same will be synonymous with a brilliant season of dramatic stock in San Francisco. We are pleased that Frederick Belasco's far-sightedness has inspired him to secure a manager of such distinction as Mr. Price. In conclusion we quote from the San Francisco Chronicle of last Sunday as follows:

The acquisition of E. D. Price at head of the managerial forces of the Alcazar is regarded by local theatrical folk as most propitious. His theatrical knowledge and judgments are the products of a long career as manager—a career he laughingly concedes began as long ago as John McCullough's day. Indeed, as a very juvenile manager, Price was with that brilliant genius of the stage when the collapse came in Chicago. Concerning this and other affairs dramatic there is more than one book unwritten but potential in the brain and heart of E. D. Price. Neither he nor Frederick Belasco, whose astute showmanship is responsible for the "capture" of Price, cared to discuss the Alcazar's future policy.

"For many reasons," said Price, "it would be premature. 'Hearts of the World' shows no signs of wearying the public, and its run will be continued, of course, for the full period of its unprecedented popularity. Again, I am unfamiliar with local conditions.

"It has been a long time since I saw the lights of O'Farrell street. I must study the needs and the pulse of my city again. How far the lack of transportation will interfere with Eastern attractions visiting San Francisco provides a consideration to be studied. Reluctance of New York producers to turn their companies adrift in the extreme of the Middle West and to take the longer trip to San Francisco is naturally increased by the uncertainties which the war and the Government's problems have engendered. I am not prepared to say to what extent those conditions may encourage the promotion of stock companies. All these things must be considered, but I am safe in saying that to whatever policy the Alcazar commits itself, our efforts will be vigorous and parallel with the wishes of San Francisco patrons, whose wants I am here to study and satisfy, if I can."

MISS ADA CLEMENT'S LECTURE RECITALS

Miss Ada Clement, the well known and able pianist and teacher, offers her series of ten lecture recitals on the Masterpieces of Piano Literature, in which she traces the development of piano music from the seventeenth century to the present day. This series aroused much interest in San Francisco musical circles last winter. A synopsis of the programs is as follows: Early French and Italian; Bach and his Sons; Haydn and Mozart; Beethoven; Mendelssohn, Schubert and Schumann; Brahms and Chopin; Modern Scandinavian, Folk Song; Modern French, Russian, American, English and Spanish.

This course of Ten Lecture Recitals will be offered to schools, colleges and musical organizations for the sum of one hundred and fifty dollars and expenses. Any one of the recitals is complete in itself. The "Modern French," "Russian," the "Bach," "Early French and Italian," or the "Brahms-Chopin" would be recommended for separate programs. Single recitals will be given for \$30.00 and expenses. During the period of the war, Miss Clement is donating one-third of all returns from her concert engagements to the local branches of the Red Cross Society. Further details of the programs or terms may be had upon application to the secretary of the Ada Clement Piano School, 3435 Sacramento street, San Francisco.

Press Comment

Pacific Coast Musical Review—"The first lecture recital given by Miss Clement was devoted to Seventeenth Century French and Italian. These works were delightfully rendered with that suppleness and delicacy of accentuation so necessary to their interpretation. Miss Clement's introductory remarks added greatly to an understanding of the compositions and of the period in which they were written."

Redfern Mason says: "Miss Clement venerates the classics and lives in their society. This shows in her playing. Miss Clement played the Schumann Concerto with poetry and authority. She puts her heart into her playing and compels attention by competence and a fine sincerity."

Walter Anthony says: "In Miss Ada Clement is a true disciple of her master, Harold Bauer, with whom she studied while abroad. She approaches music seri-

"Both emotionally and technically one of the best violinists before the public."

—H. E. Krehbiel, in N. Y. Tribune

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S. F. Bulletin: "A throng of prominent music lovers were held spellbound by Miss Clement's playing."

Sacramento Union: "Miss Clement, whose clever and agile fingers fairly flew over the keyboard, rendered the difficult piano scores in a wholly satisfactory manner—sympathetic, brilliant and always with the perfect sureness of an artist trained abroad."

Miss Clement has appeared in many concerts as soloist and ensemble player. She was engaged by the San Francisco Symphony to play the Beethoven Emperor Concerto and has played the Schumann Concerto with the Peoples' Orchestra at the Civic Auditorium.

REES VOCAL CLUB'S THIRD RED CROSS TEA

The third and final Musical Tea given by the Rees Vocal Club at the studio of Mrs. Alberta Livernash-Hyde took place on Saturday afternoon, August 24th, and proved a brilliant success, both artistically and financially. The three teas netted the neat little sum of \$125, which proved to be considerably more than had been anticipated. The Rees Vocal Club really went "over the top" as the saying is, and Mrs. Richard Rees, the director, has every reason to feel exceedingly proud. The program rendered on this final occasion was as follows: Star Spangled Banner, Mrs. Richard Rees; Spanish Dance (Francisco), Siciliano et Rigaudon (Kreisler), Meditation (Tchaikowsky), Hother Wismer; Song Cycle (Landon Ronald), Mrs. E. Bruner; Arabesque No. 2 (Debussy), Poem from Rubaiyat (Arthur Foote), Hexentanz (MacDowell), Mrs. John McGaw; Dio posente from Faust (Gounod), Blue Eyes I Love (Clarke), Dawn (d'Hardelot), E. N. Knight; Poem—Three Lilies, Mrs. W. P. Buckingham; Dance—Dorothy, Phyllis, Phoebe Speck; Pleading (Elgar), Where're You Walk (Handel), Life's Garden (Bond), Her Rose (La Forge), Bruce Cameron; Readings, Song—France to You (Gerda Wismer Hoffman), Mrs. Gerda Wismer-Hoffman; Mon coeur souvre a ta voix (Saint-Saens), Songs of Araby (Clay), Habanera from Carmen (Bizet), Miss Emelie Lancel.

A DECIDEDLY CLEVER SONG

A new song entitled Crowning Love has just been published by the Earl Printing Company of Oakland from the pen of Jessica E. Strawbridge. It is decidedly a most appealing composition, both words and music belonging to a better style and type than what we have become used to among the so-called lighter form of vocal literature. The text is poetic and clean in sentiment and the music is melodious and simple in conception. It is also easily singable and those looking for a song of romantic calibre will find in this work a pleasing addition to their repertoire.

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ALMA HELEN ROTHER'S PIANO RECITAL

Miss Alma Helen Rother, an artist pupil of Hugo Mansfeldt, the distinguished piano virtuoso and pedagogue, will appear in a piano recital in the Ballroom of the Fairmont Hotel on Wednesday evening, September 11th, and the program, which will be attached to his article, is such as to arouse the interest of anyone familiar with the best in piano literature. Mr. Mansfeldt is exceedingly proud of the work being done by Miss Rother and he classes her among his foremost artist-students. She is endowed by nature with the rare gifts of artistic intuition, temperament and expression and during the last eighteen months she has accomplished astounding results under the personal guidance of Mr. Mansfeldt. She is poetic and romantic in her interpretations and her musicianship is thorough, having studied harmony under William J. McCoy. Miss Rother is on the preferred list for addition to the music teachers of the Oakland High School. The following program will bring out every artistic accomplishment of this young and talented pianist:

Sonata, B flat minor, op. 35 (Chopin); Etudes symphoniques, op. 13 (Schumann); (a) Nocturne, C minor, p. 48 No. 1 (Chopin); (b) Waltz, A flat, op. 42 (Chopin); (c) Ballade, G minor, op. 23 (Chopin); (a) Gavotte, A major (Gluck-Brahms); (b) Rhapsodie Hongroise No. 12 (Liszt); (a) Romance (Liszt-Mansfeldt); (b) Polichinelle (Rachmaninoff); (c) La Pécadora (Habenera, Costa); (d) Caprice Espagnol, op. 37 (Moszkowski). Tickets are one dollar, piano students special rate fifty cents, subject to the usual 10% war tax, and are on sale at Sherman, Clay & Co. and Kohler & Chase in San Francisco and Oakland and also at the Fairmont Hotel.

MISS AVEDANO'S OPERATIC SUCCESS

Elena Avedano appeared in a farewell performance at the Washington Square Theatre on Monday evening, August 26th, and scored a genuine artistic triumph. Miss Avedano possesses a voice of extraordinary range and compass and sings with an intensity and dramatic fire alternating with occasional passages of delicacy that fit her particularly for the successful disposition of operatic roles. On this occasion she combined in the title role the numerous qualities of the singer with pronounced realistic histrionic accomplish-

ments and the audience was not reticent in bestowing upon her the full measure of its admiration by frequent and prolonged ovations.

Miss Avedano was ably and effectively assisted by Luigi Poggi, the excellent tenor, who sang and acted splendidly; Emanuel Malpica, who added to his laurels by means of his beautiful, ringing baritone voice and his convincing dramatic action; Mme. Mario Galazzi, whose fine mezzo soprano voice delighted her hearers; and Aristide Albertini, who contributed his share to a most gratifying performance. Barducci conducted with that fine skill and musicianship for which he has become known, and Avedano, father of the young prima donna, attended to the stage direction with its usual thoroughness. The series of Italian opera productions given at the Washington Square Theatre are needed for the musical education of the masses as well as for the enjoyment of those who occasionally would like to listen to the strains of an Italian opera.

Miss Avedano is a member of the American Women Legion for the help of Orphans, an unselfish society that requires voluntary service on the part of its members. In her capacity of such membership Miss Avedano recently appeared at the residence of Mrs. Grey. Miss Avedano left this week for Reno, where she will give concerts, and she will return to San Francisco on September 24th, after which date she will be available for concerts or opera.

CLARENCE EDDY CLOSES STANFORD CONCERTS

The final programs of a series of more than thirty organ recitals, presented by Clarence Eddy in the Memorial Chapel of Stanford University during this summer, took place on Tuesday afternoon, August 27th, and Thursday afternoon, August 29th. The entire series was a huge success and Mr. Eddy was the recipient of numerous congratulations by the many people who attended these splendid events. The Tuesday program was as follows: Festival March (Theodore Saul), dedicated to Clarence Eddy; Cantilene (new), (Rene L. Becker); dedicated to Clarence Eddy; Contralto Solo—Miss Amy Holman; In Springtime (Alfred Hollins); Scherzo in G minor (M. E. Bossi); Canzone (King Hall); Rhapsodie Catalane (new), (Joseph Bonnet).

The program for Thursday and the final recital of the season was as follows: Grand Choeur Militaire (G. B. Federlein), dedicated to Clarence Eddy; Serenade (Franz Schubert), arranged by Edwin H. Lemare; Fifth Sonata (Alex. Guilmant), dedicated to Clarence Eddy; Chant Poétique (new), (Roland Diggle); Concert Piece in E flat minor (Louis Thiele). Throughout the rendition of these more than thirty recitals Mr. Eddy never played any composition twice, showing the immense array of his repertoire. Mr. Eddy resumed his organ position at the First Presbyterian Church in Oakland last Sunday.

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SAN FRANCISCO MUSICAL CLUB PLANS

The Pacific Coast Musical Review is in receipt of the September Bulletin of the San Francisco Musical Club, and the same announces the first program to be given at the Colonial Ballroom of the St. Francis Hotel, which will take place on Thursday afternoon, September 19th. The program will include piano numbers by Miss Marion de Guerre, American Songs by Miss Ida Weick, French Songs by Miss Emilie Lancel, violin obligato, Mrs. William Poyner; Modern French Sonata for violin and piano, Signor Antonio de Grassi and Mrs. Esther Marvin Pomeroy.

The second program will take place on Thursday afternoon, October 3rd, and will include a composition for cello and piano, Horace Britt and Mrs. Olga Block Barrett, vocal composition, Mrs. E. E. Bruner, operetta, Japanese Romance, The Picture Bride, given at the Jinks April 18, 1918, Mrs. Mary Anderson Johnson, Miss Marion Cumming, Mrs. Zoe Blodgett Mott, Miss Elise Young, and orchestra. Mrs. Chas. Stuart Ayres, chairman of program committee.

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Cacofunnics

By The Futurist

Louis Newbauer, the well known and exceptionally capable flutist of the San Francisco Symphony Orchestra, has returned from his vacation at Lake Almanor, Plumas County, at the foot of Mount Lassen. As will be seen from the accompanying snapshot, Mr. Newbauer was very fortunate in catching a salmon trout of unusual weight. Now, for the information of my readers, I wish to explain that Louis did not catch this fish in one of the craters of Mount Lassen, nor is it a petrified piscatorial specimen. It is a genuine fish, and I have it on excellent authority that Mr. Newbauer caught it himself—scales and everything. And this fish has scales in spite of the fact that it has been caught in the Feather river. You see, it is a musical fish caught by a good musician, and whoever heard of a musical fish without scales. Well, Louis Newbauer and Johnnie Joseph spent a couple of weeks swimming across the lake, automobiling (but not across the lake), fishing and inspecting the interesting country around Mount Lassen. The big volcano is only twenty-three miles from Almanor Inn, where Mr. Newbauer was staying. After his active outing Mr. Newbauer is now sufficiently recuperated, both physically and mentally, to continue his classes of pupils, whom he so skillfully instructs in the art of flute playing.

My readers will no doubt remember an article that appeared in a recent issue of the Pacific Coast Musical Review about Alice Mayer's Kewpies who discovered Herbert I. Bennett hidden away in the State Capital in Sacramento. Evidently the tiny messengers finally carried the news back to their little god-mother, for the writer is now in receipt of a communication which proves that this clever pianist is not only desecrinating as to her music and her original compilation of Kewpie messages, but she also possesses a certain amount of healthy humor which may be gathered from the following lines:

I have been an active student in Godowsky's class these past weeks, which reminds me to tell you that I made quite a Kute Kewpie Kard for friend Leopold, who congratulated me on my cleverness (in Kewpie Kards—not piano playing!). I am wondering if you are going to take a much deserved vacation. At any rate, I am—although it won't be much deserved! We leave the end of this week (this was written August 18th—T. F.) and will motor up to Mendocino County. I am looking forward to the "back-to-nature life," and, believe me, if I grab a deer, I'll bring you the wish-bone. Sure thing! * * * * You know every time I play in class I think of you. Now, that may sound romantic, but let me tell you the reason. The piano is exactly under your desk, unless I have miscalculated, and if the floors were reversed, you might always be proud to claim that you studied under Godowsky, but as the matter stands, you are "over" him, and I am studying under you!

(It is really gratifying to know that so many skillful pupils studied under me for five weeks, and it is apparent from Miss Mayer's interesting Kewpie Letter that Godowsky even taught under me. Great Scott!—The Futurist.)

Speaking of letters, here is a delightful one from my good friend Josiah Zuro, who is still in New York (or in New York still) whichever you like best:

My dear Friend Editor:

This being war times I am using up every bit of letter-convertible paper (he wrote this one on wrapping paper, being evidently taken from the Evening Post—T. F.) for my writing purposes. Having a lot of paper and nothing to write about I thought of "the lion in his den" (I wonder what he means by lion—T. F.) at the foot of O'Farrell street, who, in previous years used to fall victim to my literary overflow, and hence this letter. The thought occurred to me that as you are ever on the look-out for young budding literary talents, and as I will remain in New York this coming winter, why shouldn't I, for a handsome remuneration of course, supply you with some copyright stuff about New York, and its happenings. In spite of the increased cost of typewriting I shall not charge you more than in the past, one dollar per word, with no less than five thousand words guaranteed for each week. You can send me a check for the first three years, which will amount to only \$750,000, and I shall consider myself bound to as many words, including swear-words. This may be very indigestible humor, but one could hardly expect more from an inspiration that seeks to express itself on the 26th of August, a day when perspiration is the only inspiration. (Now, just to get even on friend Zuro I have mailed him a check for \$750,000, which will bind him as per his letter to send me five thousand words a week for the next three years, for he did not say anything about the check having to be cashed. I got you there, Josiah! You'll have to correspond for the Musical Review from New York now whether you want to or not.—The Futurist.)

MISS MARION BAUER VISITING HERE

Miss Marion Bauer, sister of Miss Emilie Frances Bauer, and an unusually fine musician and composer, is visiting Mrs. Anna Simpson of this city. Miss Bauer has a host of admiring friends here who vie with one another to shower her with attention. Therefore Miss Bauer's visit here is frequently interrupted by numerous receptions and musicales given in her honor.

MISS Z. W. POTTER ANNOUNCES ARTISTS

According to an announcement made by Miss Z. W. Potter, in charge of the artists concert series of the music section of the Oakland Teachers' Association, the first of the concerts of the fourth season will be given on Monday evening, October 28, in the Oakland Auditorium Opera House.

Madame Yolanda Mero, the pianist, and Lambert Murphy, the lyric tenor, will be presented at the first concert. Madame Mero, the wife of a well-known New York banker, created a sensation in London when she appeared there in 1908, and has won the highest praise as one of the younger virtuosi wherever she has appeared since that time. She has been soloist with the New York Philharmonic Society, the Philadelphia Symphony Orchestra and the Cincinnati Orchestra. In concert she has appeared in all the larger cities of the United States. Lambert Murphy is a graduate of Harvard University and was a member of the Metropolitan Opera Company in 1917, but since that time has been devoting himself entirely to recital and oratorio work.

Present indications are that the five concerts of the season will be attended entirely by season members, as reservations for the series are being made by a much larger number and much earlier than in the past. Single seats are placed on sale only after all calls for season tickets have been filled. Those wishing to make season reservations or place their names on call for single concerts have been asked to communicate with Miss Potter of the teachers' association by telephoning her at Oakland 449 during the day or Oakland 451-K after six o'clock in the evening.

WHAT YOUR SUBSCRIPTION MEANS

When you subscribe to a Liberty Loan you subscribe to the sentiment that the world must be made safe for democracy and subscribe to the fund that is to make the world safe for democracy. You subscribe to the belief that innocent women and children on unarmed ships shall not be sent to the bottom of the sea; that women and children and old men shall not be ravished and tortured and murdered under the plea of military necessity; that nurses shall not be shot for deeds of mercy, nor hospital ships be sunk without warning, or hospitals and unfortified cities be bombed or cannonaded with long-range guns.

You subscribe to the doctrine that small nations have the same rights as great and powerful ones; that might is not right, and that Germany shall not force upon the world the dominion of her military masters. You subscribe, when you subscribe to a Liberty Loan, to the belief that America entered this war for a just and noble cause; that our soldiers in France and our sailors on the sea are fighting for right and justice. And you subscribe to the American sentiment that they must and shall be powerful, efficient and victorious.

THE SCHOOL CREDIT PIANO COURSE

Upon another page of this issue will be found an announcement regarding the School Credit Piano Course published by the Oliver Ditson Company of Boston, and this further detailed description of this course will be welcomed by our readers:

Need of Standardized Work in Music—One of the most important educational movements of modern times is the granting of school credit for outside work in practical music. Such credit, already adopted in many of our leading schools, is rapidly growing in popular favor throughout the country. To be worthy of school credit, however, the subject of practical music must be thoroughly systematized, and presented in the same orderly manner that is required of other school studies. As a textbook to meet this need, the School Credit Piano Course has been compiled by music educators who are of national reputation and are in close touch with school methods.

Plan of the School Credit Course—The course will eventually consist of seven grades, each containing material for thirty-six lessons, one for each week of the average school year. The first two grades are now in print, while the third grade will be ready in September, 1918. Other grades will soon follow. Each year or grade is divided into four quarters of nine lessons each, for convenience of instruction, reviews, payment, record, etc. The loose-leaf form of the lessons permits the pupil to receive one lesson at a time, new and complete. This lesson is eventually placed in the paper binder provided with each nine lessons, and is thus preserved for future use. Each lesson is written for the average pupil and provides material for one three-quarter hour period or two half-hour periods. Thus each lesson may be subdivided and made available for a two-lesson per week assignment. Accompanying the lessons is a Teacher's Manual, containing explanations of doubtful points, ear-training exercises and a list of supplementary material.

Subjects Presented—The course aims to give the student a thorough musical, as well as technical education; hence the lessons include technical exercises, etudes, standard compositions, ear-training, music writing and dictation, sight-reading, transposition, key-board harmony, explanation of musical terms and forms, biographical details of composers, other facts in music history, etc.; in short, all those factors which contribute toward sound musicianship. These items are taken up in steadily advancing order, with full explanation of each step as it is introduced. The various details of each lesson are so closely related that each contributes to the comprehension of the others.

Work of the Pupil—The pupil's practice is guided by directions given with each musical example. In the final section of each lesson the entire work of the lesson



HERMAN HELLER

The Popular Orchestra Conductor, who will begin his engagement at the California Theatre Tomorrow (Sunday) (See page 4)

is summarized. In the first section questions covering the preparatory study are provided.

Elasticity of Lessons—While ample provision of material and method is thus made, no irksome restriction are imposed upon the teacher as to the conduct of the pupil's work. Thus the lessons may be modified to suit the slower pupils by the omission of some items, amplified for the more brilliant pupils by the addition of other material. As to both technic and interpretation, full opportunity is afforded the teacher for introducing his individual ideas.

Prices—There are no restrictions, such as registration or examination fees, placed upon the teacher of this course, which is sold by all music dealers at the following uniform prices: Single lessons (perforated for the loose-leaf binder) each 20 cents; one quarter's lesson (nine in each quarter) in a heavy paper binder tie with a cord, \$1.50; one year's lessons (thirty-six), consisting of four books or quarters, \$5.00; Teacher's Manual, 25 cents; a special three-ring binder, with automatic opening device, with ample space to hold a full year's lessons; Full cloth \$2.00, imitation leather stock and covers, with cloth slides, \$2.50.

Further Information—A descriptive booklet, containing specimen pages of the lessons and other information, will be furnished upon request by the School Credit Department, devoted to the interests of the course. Direct requests for this booklet, as well as any other inquiries regarding the course, to School Credit Department, Oliver Ditson Company, Boston, Mass. O you may inquire personally at any leading music store. The Pacific Coast Musical Review will comment further on this course in a subsequent issue.

GRACE FREEMAN AT FINE ARTS PALACE

Miss Grace Freeman, so well known as an exquisite violinist, who for a number of years delighted San Francisco musical audiences, but who more recently scored brilliant triumphs in the East, was one of the soloists at the seventeenth concert in the second series of Ha Hour Musicales in the Palace of Fine Arts on Sunday afternoon, August 25th. As usual, Mme. Emilia Tojet was the director of the event. Miss Freeman played with that fine musicianship, that splendid artistry at that beauty of tone to which we have become used, with a certain maturity added. She was heartily received and enthusiastically applauded. Miss Freeman was ably accompanied by Mrs. Amy Seller-Goldsmith.

Another distinguished soloist was Mrs. M. E. Blanchard, who sang with much depth of sentiment and with that smoothness of voice and ease of interpretation which only a finished artist can reveal. Mrs. Blanchard had the able and musically assistance of Frederic Biggerstaff at the piano. The complete program rendered on this occasion was as follows: Violin Solos—(a) Melodie (Gluck), (b) Berceuse (Townsend), (c) Hava aise (Saint-Saens), Miss Grace Freeman, Mrs. Amy Seller-Goldsmith at the piano; Songs—(a) La Colomb (Italian Folg Song), (b) A des Oiseaux (Hue), (c) Psyche (Paladilhe), Mrs. M. E. Blanchard, Mr. Frederic Biggerstaff at the piano; Violin Solos—(a) Solo (Tschaiikowsky), (b) Chanson Louis XIII et Pays (Couperin-Kreisler), (c) Old Vienna Waltz (Kreisler), Miss Grace Freeman, Mrs. Amy Seller-Goldsmith at the piano; Songs—(a) Love came in at the Door (Lieding), (b) The Deep Sea Pearl (Schneider), (c) Floods Spring (Rachmaninoff), Mrs. M. E. Blanchard, Mr. Frederic Biggerstaff at the piano; Hungarian Dance—Heli Kati (Hubay), Miss Grace Freeman, Mrs. Amy Seller-Goldsmith at the piano.

THOROUGHNESS OF THE PROGRESSIVE SERIES

variety of Subjects Taught, Attention Given to Memorizing, and Exhaustive Array of Exercises Combine to Create Efficiency

In a recent issue of the Pacific Coast Musical Review we spoke at length regarding the reasons why we considered the Progressive Series of Piano Lessons worthy of the attention of every serious music teacher and music student. Today we will devote some space to prove that this series can not help but make thorough and efficient musicians of those who study it with that intelligence which its very character demands. In the first place the Progressive Series of Piano Lessons deals with not less than twenty-two different subjects of music study and music in general. It deals particularly with the most important subject of memorizing, which itself represents one of the leading requisites of music study. In short, the Progressive Series of Piano Lessons includes the study of music from the smallest beginning to the absolute finish. It contains not less than 214 annotated exercises carefully and conscientiously edited by Leopold Godowsky and therefore representing actual lessons exhaustive in their variety and demands upon the individual student. In this manner the individuality of the student is developed, a feature of musical education that is only too frequently lost sight of by people who put their faith in "methods" instead of schools or systems. Owing to this peculiarly thorough characteristic of the Progressive Series of Piano Lessons those who teach this series will be greatly sought, because they are required to subject themselves to a rigid examination as to their efficiency and adaptability as instructors, thereby conforming to a fixed idea of standardization.

In addition to the numerous exercises and other subjects there are represented in this series three hundred annotated standard compositions which has required from fifteen to twenty-five months of careful personal attention on the part of such distinguished musicians as Leopold Godowsky, Josef Hofmann and artists of similar standing in their respective musical vocations. In order to attain the degree of efficiency in these annotated standard works an expense of sixty-two dollars a page was required, and when it is considered that the student may purchase these compositions as part of the series of Progressive Piano Lessons at prices ranging from fifteen to thirty cents the value may easily be imagined. As we have said before, there are in the possession of the publishers of the Series numerous letters of leading authorities, some of which we have already printed. But while last time we restricted ourselves to the publication of endorsements from Eastern authorities we will today publish two letters from musicians well known in California. Vernon Spencer is a prominent teacher of Los Angeles, while George Kruger is the president of the San Francisco Music Teachers' Association and well known here. Here are the letters:

Art Publication Society,
St. Louis, Mo.

Gentlemen: For many years I have realized that it is an impossible task for any teacher, no matter how talented, to fully develop the musical capabilities of a pupil by means of piano instruction alone.

The foundations of solid musicianship cannot be attained by the assiduous practice of the piano, and this most teachers will concede. Heretofore it has been impossible to find the time in a piano lesson to take up the various correlated branches of study essential to the attainment of a broad and thorough musical education. However, through the advent of the remarkably clever and comprehensive "Progressive Series," the teacher is at last able to solve this difficult phase of his work.

The material is so clearly presented and so far-reaching in its usefulness to both pupil and teacher that today there is no excuse for the one-sided, narrow instruction that formerly prevailed.

By using the "Progressive Series" with its systematic arrangement of material—an arrangement which nevertheless leaves the teacher a great elasticity of method—there is no doubt in my mind that he can come closer to his ideal of perfect teaching than in any other way.

Further, and of great importance, this solves the difficult problem of school credits and standardization of music, and teachers who are working for the development of music along broad educational lines, will enthusiastically endorse the movement.

Yours very truly,

VERNON SPENCER.

San Francisco, Cal., Aug. 23, 1918.

Art Publication Society,
St. Louis, Mo.

Gentlemen: It is a great pleasure and I may say privilege, to add my quota of praise in behalf of the Progressive Series of Piano Lessons, edited under the combined supervision and authorship of Leopold Godowsky, Josef Hofmann, Emil Saenger and other distinguished pedagogues.

Their enlightening manner of placing the study of music so that it becomes an absolute pleasure, creating in the student a more intensive thirst for musical knowledge, is beyond doubt the most fascinating feature of the work. The student has at once the very last word from a circle of world artists, as to any method or point of doubt forever settled by these masters.

The easy manner in which the art of music is unfolded to a mind thoroughly alert to the advantage this brings into the musical life of the student gives it the character of a foundation stone to the edifice one desires to erect upon it. No false step can possibly be taken by a diligent student, and the advancement made is only limited by the ability shown in the absorption of the guiding master minds.

I need hardly say that a work of such intrinsic value is a necessity in the home of the student or the studio of the teacher.

With kind regards, believe me,
Faithfully yours,

GEORGE KRUGER.

President of the San Francisco Music Teachers' Association.

MABEL RIEGELMAN SINGS TO THOUSANDS

Miss Mabel Riegelman, the well known American soprano, returned to New York after singing six concerts in the South for the "boys" of Uncle Sam, who will soon be helping to end the war "over there." As Miss Riegelman stepped off the train at the Pennsylvania Station her face was aglow with the memory of what she had left and she was bubbling over with enthusiasm for what she had seen and been a part of.

"It was wonderful," she said, by way of preface, "they are the finest boys that God ever created. I shall never forget the look on their faces, the determination in their stride and the wholeheartedness of their loyalty to the Government. They can never be conquered. They are too truly inspired."

At the earnest request of the Y. M. C. A. secretary and others interested in the welfare of the boys, Miss Riegelman arranged to appear in a series of concerts in the South. She sang in the "Y" huts, in the open air, in the mess hall and in the officers' quarters to thousands of the men who will help make the world safe for Democracy.

"At the first concert," says Miss Riegelman, "I had finished one group of songs and two encores, but the boys refused to be satisfied or permit one of the men to address them, until it was announced that I would sing again in a few minutes. It was grand, the feeling that I could bring forth such response. And so many of the boys were tired unto exhaustion when I began. Most of them were new in the camp and were not yet hardened to the work, exercise and drilling that is making them so fit for what is soon to be before them. But they forgot their own aches with the restfulness that music surely can bring."

Miss Riegelman says it is one of the easiest things to bring joy into the hearts of the boys and make their hearts sing with happiness. To do it one must simply be one of them. And bear in mind that they want good music. One audience refused to leave until she had sung "One Fine Day" from Mme. Butterfly, which was not on the announced program.

Among the more popular songs sung by Miss Riegelman were "Dear Old Pal of Mine," by Lieutenant Gitz Rice, of the First Canadian Contingent; "There's a Long, Long Trail," by Zo Elliott and "In an Old-Fashioned Town," by W. H. Squire.

Miss Riegelman says that she was more than fortunate in having as her accompanist for all the concerts Miss Mary Hart Law. Miss Law is not only a brilliant musician and a thorough accompanist, but she is a splendid woman with a big heart and an individuality that makes her greatly beloved by all who are fortunate enough to come in contact with her.



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ORPHEUM

The Orpheum bill for next week will contain seven new acts and only one holdover. "Where Things Happen," one of the most ingenious playlets vaudeville has had to offer in many a day will be produced by Emily Ann Wellman, who toured the Orpheum Circuit last season in "Young Mrs. Stanford." "Where Things Happen" is a development of the idea of suggesting scenes by a method of lighting rather than by actual scenic reproduction. The six scenes represent the war zone, No Man's Land, the outside of a dressing station, the inside of a dressing station, home and behind the lines. The story is concerned with two American soldiers who love the same girl "back home." Both are on patrol, when one is wounded by a sniper and his "pal" crawls with him across No Man's Land to a first aid station. Both are decorated for valor and thereafter the story moves rapidly to a crashing climax.

The Bison City Four, consisting of Vic Milo, Frank Girard, George Hughes and Ed Roscoe, is one of the best known singing quartettes in vaudeville. The principal difference between these four and others seen recently is that they introduce eccentric comedy in dress and action in addition to their vocal work. They appear as a Tramp, Italian, Irishman and Chappie. Do you know Columbia and Victor? Of course you do. Barto and Clark, though, are going to make you familiar with certain qualities you never dreamed Columbia and Victor possessed. The scene is a talking machine salesroom and Barto and Clark do the rest.

Leonard Gautier's "Animated Toyshop" does not go in very much for dolls and soldiers but confines itself to rocking horses and other toys of this sort, calculated to bring delight to the heart of any youngster. At Mr. Gautier's signal the toys all come to life and quickly thereafter it is disclosed that each toy is impersonated by some well trained pet, composed for the most part of ponies and dogs. The Amorosa Sisters, two attractive young women known as Those French Girls, are about as versatile as any players in vaudeville. They sing, dance and are skilled exponents of physical culture.

"A Fool, A Flirt and Her Father" is the container for the large assortment of diversities offered by Jimmie Conlin and

Myrtle Glass. Mr. Conlin and Miss Glass are funsters and their little skit is intended only to keep their assortment of talents tied together. Cervo, the famous piano accordionist, will be heard in classical and popular selections. The latest series of the official War Review pictures will be presented. The only holdover in this splendid bill will be Mlle. Dazie and her company in their classical and popular dance review. Mlle. Dazie is proving a terpsichorean sensation and her toe dancing far surpasses anything of the kind previously witnessed in this city.

MUNICIPAL ORGAN RECITAL

Edwin H. Lemare's selections for his organ recital at the Exposition Auditorium on Sunday evening at 8:30 o'clock embrace a variety of musical moods. Beginning with the stately and pompous march from "The Prophet," the program includes Guilmant's delicate and sprightly "Cantilene Pastorale," two movements from Lemare's imposing "Second Symphony in D minor," Chopin's graceful "Nocturne in E flat," and H. Sandiford Turner's vigorous "Scherzo in F minor." As usual, Lemare will improvise on a theme of two or three bars, handed in by some one in the audience. Everybody attending the recitals is invited to offer a theme. Alexander Bevani, the operatic basso, will be the vocal soloist at this recital, with Mrs. Elvira G. Zink at the piano. He will sing Elliot's "Song of Hybris the Cretan" and Cowen's "Border Ballad."

ALCAZAR THEATRE

Interest stimulated by the victorious war news of the capture of Noyon, is responsible for what appears to be a new beginning to the record-breaking engagement at the Alcazar Theatre of D. W. Griffith's war inspired romance, "Hearts of the World." The twelfth week begins Sunday—the twelfth unbroken week of continued and sensational popularity.

What has added to the already extraordinary interest in the picture is that its scenes, set in Noyon, reveal that important center as it was when the French army aided by the British and the Yanks wrested it recently from the hands of the Huns.

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Edouard Deru

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(Signed) EDOUARD DERU.

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MUSICAL GOSSIP AT HOME AND ABROAD

Brief News Items Gathered from Exchanges and Other Sources of Information Likely to Interest Pacific Coast Musical People

Ossip Gabrilowitsch, conductor of the newly organized Detroit Symphony Orchestra, has sent an open letter to a number of Eastern music journals setting forth the facts that were responsible for his resignation and his re-consideration of the same. The whole matter in a nutshell seems to be that the Detroit Musicians Union, regarding the private interests of the local musicians above the general welfare of the community, opposed the "importation" of a few much needed players. But thanks to the diplomacy and tact of Joseph Weber, president of the American Federation of Musicians, before which body the matter was finally brought for adjustment, the differences were obliterated, the Detroit Union finally consenting to the importation of outside musicians in case Detroit could not furnish sufficient players to constitute a first class orchestra.

Regarding the situation about a conductor for the Boston Symphony Orchestra, the Musical Courier publishes the following paragraph in its editorial page of the issue of August 15th: "A stop-press telegram from Boston states that after the meeting of the Board of Trustees, held there on Monday, it was learned that both Toscanini and Rachmaninoff are definitely eliminated as possibilities for the coming season, though there is a chance of securing the former for the season 1918-1919." The Musical Courier adds: "This looks as if the trustees are contemplating making a contract with some one for the coming season only. Why not try an American?"

The Pacific Coast Musical Review wishes to go on record as predicting that Toscanini will never be the conductor of the Boston Symphony Orchestra. In the first place he left America on account of his health and expressed himself definitely as desirous of remaining in Italy. In the second place, Mr. Toscanini does not need to make a reputation for himself, nor does he need the money particularly bad to subject himself to another nervous breakdown. There is plenty of work for Mr. Toscanini in Italy, and we believe he rather would stay at home than come here. From what we know of him, after careful long distance observation, Toscanini is not sufficiently mercenary to place glory and money above his personal convictions as to where he can do the most good.

In Musical America we find another rumor about the leadership of the Boston Symphony Orchestra to this effect: "The report that Tullio Serafin, the Italian conductor, will be named as Dr. Karl Muck's successor as conductor of the Boston Symphony Orchestra, was revived in Boston this week (August 10th), according to an Associated Press despatch. . . . No official announcement of the intention of the Board of Trustees of the orchestra was made in Boston as late as Thursday night (August 13th)."

Walter Damrosch, conductor of the New York Symphony Orchestra, made his debut before a French audience at the Paris National Conservatory on July 15, receiving a hearty ovation. Among the compositions presented were Saint-Saens' Third Symphony and the Berlioz Overture to the Roman Carnival. The orchestra he conducted numbered both men and women among its personnel.

We find still another rumor about the Boston Symphony Orchestra conductorship in the Musical Courier of August 15th in the shape of the following cable from

Paris, dated August 12th: "It is reported here that the conductorship of the Boston Symphony Orchestra has been offered to Camille Chevillard, for thirty years past chief conductor of the Lamoureux Orchestra, one of the foremost French orchestras, succeeding his father-in-law Lamoureux, himself, in 1887. Chevillard is also a professor at the Conservatoire Nationale, a conductor at the Paris Opera, and one of the foremost of French musicians."

If this report is true, we believe this choice the most likely to result in a final selection. We presume that Monsieur Chevillard is a conductor of the conservative school and one appealing to the "Boston idea" of a symphony conductor. He is a man of international reputation and one who, by force of his ability, has retained a leading position in the musical world. If Mr. Chevillard really has been offered the position, and if his age, which is fifty-nine years, does not prevent him from changing his place of activity, we are inclined to consider this latest candidate the most available in the musical world. The Pacific Coast Musical Review, in conjunction with other music journals, would like to see an American secure an opportunity to make a reputation. But so far we have heard of no one that could do justice to American ability. Still the Boston Orchestra position would give an able American conductor a wonderful opportunity to show whether America really has conductors of sufficient genius and erudition to compete with the world's greatest masters. It is about time we found out about this.

The Musical Courier publishes an interesting item about Redfern Mason in France. Our readers will be pleased to hear that "Redfern Mason, the distinguished music critic of San Francisco, was among those for whom the call has been too strong to resist. Mr. Mason is in Paris, where he has been doing Red Cross work, and is also on the staff of Overseas. He writes occasional articles as well for the French journals, *Oui* and *L'Intransigeant*. To Overseas Mr. Mason recently contributed an original and an amusing article on the 'alertes,' that is the air-raid alarms."

No doubt musical people of the Pacific Coast were surprised to read in the newspapers of Wednesday of last week of the marriage of Enrico Caruso, which took place in New York on the day previous. Caruso certainly is a sly dog. Now that he is in the moving picture game he needs a little extra advertising, and what could be of greater interest than a marriage. Anyhow everybody will wish him the best of luck and happiness, and in this case the young lady who is the choice will surely be Mrs. Caruso, and not, as in cases where prima donnas marry, will the husband be known by his wife's name. The lucky young woman is a Miss Benjamin, and she is the daughter of a distinguished naval expert.

UNCLE SAM ANNEXES GERMAN OPERAS, ETC.

A. Mitchell Palmer, the Alien Property Custodian, Takes Over American Rights to Enemy-Owned Grand Operas, Operettas, Plays, Songs and Books

The Pacific Coast Musical Review is in receipt of an official communication from the Alien Property Custodian's Office in Washington which gives a list of enemy-owned grand operas, operettas, plays, songs and books, the royalties of which will be collected by the United States Government and invested in Liberty Bonds. It will be interesting to note what people who are set against hearing or performing German music will do to swell Uncle Sam's Liberty Bond fund represented in the collection of these royalties. Here is the complete communication as forwarded to the Pacific Coast Musical Review:

A. Mitchell Palmer, the Alien Property Custodian, announces that he has taken over the American rights to a large number of enemy owned grand operas, operettas, plays, songs and books. The royalties in payment of these American rights are now being collected by the Alien Property Custodian and will be invested in Liberty Bonds. Included in the list are many operettas which have been popular in this country, among them "Her Soldier Boy," "Alone at Last," "The Star Gazers," "Gypsy Love," "The Dollar Princess," "Pom Pom," "The Gay Hussars," "Sari," "Little Boy Blue," "The Chocolate Soldier," "Miss Springtime" and "The Riviera Girl." Among the plays in the list are "Madame X" and "The Concert." The grand operas include "Salome," "The Jewels of the Madonna" and "The Secret of Suzanne."

Francis P. Garvan, director of the Bureau of Investigation, is now conducting an exhaustive investigation of the entire field of royalties, copyrights, patents, etc., as he is convinced that much enemy property of this kind is still unreported to the Alien Property Custodian's office. Included in the list of plays are many which have been produced at the German Theatre at Milwaukee, Wis. They are as follows: "Das Kuckucks Ei," "Das Buch einer Frau," "Der Heilige Rat," "Das Badende Maedchen," "Der Rettungengel," "Griechische Feuer," "Der Weibsteufel," "Des Pastors Rieke," "Fraulein Chef," "Die Schwebende Jungfrau," "Der

Meister," "Die Spanische Fliege," "Eine Ehe," "Laura Massiert," "Das Raetsel Weib," "Magdalena," "Frau Majas Rache" and "Lottchens Geburtstag."

The list also includes royalties on a number of talking machine records of Madame Emmy Destinn, among them: "Wiegenlied," "The Wedding," "My Homeland," "Good Night," "Pique Dame—Es daemert," "Pique Dame—O viens non," "Trovatore—Miserere," "Mignon—Kennst du das Land," "Madam Butterfly—Un bel vedremo," "Aida—O patria mia," "Tosca—Vissi d'arte a d'amore," "Tannhaeuser—Elizabeths Gebet," "Magi Flute—Pamina's Air," "Pique Dame—Es geht auf Mi ternacht," "Rusalka—Lieblicher Mond," "Trovatore—D'amor sull' ali roses," "Ave Maria," "Die Bekehrte," "Oquoad Je Dors," "L'Ultima Canzone," and "Guaran." Among the instrumental compositions on the list are: "Andante Religioso," "Ber ceuse," "Elegie," "Indian Lament"—Dvorak-Kreisler "Studien" Violin, and "Schueler Konzert" Op. 213 (Mer delssohn).

The books, the American royalties on which are now being collected by the Alien Property Custodian, include: Professor A. Gudeman's "Latino Literature of the Empire;" Arnold Kutner's "Commercial German;" Mrs. K. C. H. Dreschel's Grimm's "Die Sieben Reisen Sibbads;" Josepha Schrakamp's "German Readings;" German Juvenile book "Max und Moritz;" Prof. Max Waker's "Beginner's German;" "Influence of Bible on Civilization;" John L. Stoddard's Lectures, and J. Weigren's publication "Electric Power Station Engineering." Stoddard is an American citizen but is now living in Meran, Austria.

ZOELLNER QUARTET IN LOS ANGELES

The Zoellner Quartet gave the following program at a chamber music evening at Bryson Hall, Bryson Apartments, 2701 Wilshire Boulevard, Los Angeles, on Tuesday, August 20th: Sonata for Quartet (J. F. Fasch (1688-1758); Romantic Serenade, Op. 25 (J. Brandt, Buys); (a) Scherzo: from Quartet Op. 13 (Iwanow), (b) Andante cantabile from Quartet Op. 11 (Tschairowski); Two Sketches for String Quartet, Op. 15 (Eugen Goossens). (a) By the Tara, (b) Jack O'Lantern. The Zoellner Quartet consists at present of the following excellent personnel: Antoinette Zoellner; violin, Amanda Zoellner; violin, Jos. Zoellner, Sr., viola, and Robert Alter, cello. They represent the highest class of musicianship and their concerts should form delightful artistic events.

HENRIK GJERDRUM RESUMES CLASSES

Henrik Gjerdrum, the well known young pianist and teacher, who was frequently heard at the Mannin School of Music during the last year or two both as soloist and accompanist, has resumed his own private classes for the season. He has opened a studio in the Kohler & Chase Building, where he will not only give lessons, but where he will give an occasional recital. Mr. Gjerdrum has a number of friends who will be pleased to hear of his success.

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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST

PUBLISHED EVERY WEEK

VOL. XXXIV. No. 24

SAN FRANCISCO, SATURDAY, SEPTEMBER 14, 1918

Price 10 Cents

PRESIDENT WILLIAM SPROULE ISSUES OFFICIAL ANNOUNCEMENT FOR 1918-19 SYMPHONY SEASON

List of Guarantors Exceeds Any Previous One With Four Hundred and Seventeen Names Already Enrolled—Alfred Hertz Again to Conduct the Orchestra—Itinerary Includes Out-of-Town Engagements and Special San Francisco Concerts—Only Few Changes in Personnel of Orchestra—Strong Plea Made For Support of Music by the Public.

By ALFRED METZGER

As will be seen from the official announcement issued by President William Sproule, the first symphony concert of the season 1918-1919 will be given on October 25th next. This will settle once and for all the various unfounded rumors which usually precede the opening of the symphony season. Also as usual one of the newspapers with an eagerness for sensations that is worthy of a better cause had to give credence to some of these rumors on the eve of the publication of President Sproule's official statement. As we already stated in last week's editorial article all these needless speculations and rumors may easily be avoided by adequate publicity sufficiently in advance of a season to gratify the public's desire for news. But the time

There will again be twelve Friday Symphony Concerts, Twelve Sunday Symphony Concerts and Twelve Popular Concerts, and a number of special concerts. There will possibly be more outside concerts than was the case formerly, and it is quite likely that the number of concerts throughout the season will be close to sixty. This will also be a record to be proud of, for it will represent the biggest symphony season ever given in San Francisco, and indeed in the far West altogether. The announcement is also gratifying in its reference to the personnel, which remains practically intact with but a few changes, most of which have no doubt been instituted with the intention of strengthening the organization. Finally, reference is made to

more substantial subscription and ticket purchase than was the case on any previous season. And if we know the temper of our San Francisco musical public, which has grown tremendously since the introduction of community singing and war camp activities, the Musical Association will not appeal in vain for the whole-hearted support of our music loving people.

President Sproule's Official Statement.

The San Francisco Symphony Orchestra, which is maintained by the Musical Association of San Francisco, will open its eighth season at the Cort Theater Friday afternoon, October 25th, with the first symphony concert of the season of 1918-1919. The continued support of the membership and the generous efforts of

War conditions have made it hard to get new music, but the Association has been fortunate in securing a goodly number of new selections which we are satisfied will sustain the public interest and add to the artistic results of the season. A list of these numbers and their composers will be made public at a later date. The seating as newly allotted to the members last season met with such general approbation that it has been decided for this season to make no change from the allotment of last season except when members change to another class of membership. Season tickets will be sold for all concerts. The season begins as stated on October 25th and ends on March 30th. The marked interest shown in the approaching concerts gives us



THE SAN FRANCISCO SYMPHONY ORCHESTRA, ALFRED HERTZ, CONDUCTOR, WHICH WILL BEGIN THE SEASON 1918-1919 AT THE CORT THEATRE ON FRIDAY AFTERNOON, OCTOBER 25th. THIS ORCHESTRA IS MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO. WILLIAM SPROULE, PRESIDENT, A. W. WIDENHAM, SECRETARY-MANAGER

is now passed for comment on things that are by-gones and it is now essential that we devote our attention and energy to the things that are ahead of us. Mr. Sproule's announcement is interesting in several respects. In the first place it gives the gratifying information that Alfred Hertz is again to conduct the orchestra. This fact assures definitely an artistic interpretation of the various programs and also universal attendance, as was the case during the previous seasons of Mr. Hertz's regime. Another most pleasing part of the announcement is that which refers to the number of guarantors which have pledged themselves to support the organization. This number is now 147, or really bigger than has ever been before. The list of guarantors has not yet been definitely issued, and may be considerably bigger than already announced. It is to be hoped that such will be the case, for it could be a proud satisfaction for San Francisco to know that during these times our representative musical patrons subscribe more toward fine music than they have been used to during times of peace.

the works to be presented this season and calling attention to the fact that although it being extremely difficult to secure compositions, sufficient material has been added to retain the public interest.

There remains not much more for us to say except that the public should now respond whole-heartedly to the appeal for subscription tickets. It would indeed be splendid if the subscription list could show an increase over any previous season. Music has become a much more important factor during this war time than it ever was before. As was seen from Mr. Behymer's New York letter, which was published in this paper last week, from the President down music receives hearty endorsement, and everyone urges its encouragement and constant practice. There is nothing so conducive toward a healthy morale and toward keeping the mind off constant worry than listening to good music well presented. And the Musical Association of San Francisco, which goes on record as standing before us stronger financially and artistically than it has ever done, has a right to expect of the public to contribute its appreciation by means of larger and

the Women's Auxiliary make it possible for the Association to enter the season with new vigor and larger membership. It is interesting to note that in 1914-15 the Association had 291 members; in 1915-16, 309; 1916-17, 325; 1917-18, 411, and for the season of 1918-19 the membership already numbers 417.

The San Francisco season will consist of: Twelve Friday Symphony concerts, Twelve Sunday Symphony concerts, Ten Popular concerts.

Arrangements are in progress for out of town performances as well as special concerts in San Francisco. The concerts for the members and their personal guests, which were so successful a feature of last season, will be given this season also. Alfred Hertz has been retained as musical director and so enters upon his fourth season as our conductor. In the orchestra few changes have been deemed advisable, and then only to strengthen it, which gives assurance that the concerts will be of high artistic order, owing to the continued association of the musicians and their work together. The musicians will play together daily during the six months of the concert season.

reason to look forward with confidence to the most successful season of the Association, artistically and financially.

We wish to impress upon the public generally the fact that symphonic music in its highest form of expression could not be maintained in a city even of the size of San Francisco but for the subscriptions of the members. Our membership subscriptions meet about one-half of our expenses, the other half is derived from the sale of tickets for the concerts. In times like these, when many demands are made on the public purse, it behooves all of us who appreciate the benefits of music to make a personal effort to interest our friends in the purchase of season tickets, thereby lending assistance and placing the stamp of their approval upon the efforts of those who bear the brunt of the burden in maintaining this fine organization.

(Signed) WILLIAM SPROULE,

President Musical Association
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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

ALFRED METZGER - - - Editor and Publisher
HERBERT I. BENNETT - - - Managing Editor and Business Manager

Executive Office

Suite E01, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

VOL. XXIV. SATURDAY, SEPTEMBER 14, 1918 No. 24

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage:
United States .. \$2.00
Foreign Countries .. 3.00

SEVENTEENTH YEAR

THE FOURTH LIBERTY BOND CAMPAIGN

In order to successfully prosecute the great conflict which is now raging in this world, and in order to see this conflict culminate in victory for the allied nations—the only thinkable outcome in the minds of freedom and justice loving people in the world—three great phases of public endeavor are absolutely essential. The first of these phases is the military branch, that division which makes the supreme sacrifice and which deserves to be envied by every genuine citizen of this great country; the second is the army of industrial workers who possess as great a task behind the lines as the soldiers undertake at the front, for without the necessary industrial backing the soldiers at the front become ineffective. Then there is the third great phase of these endeavors, namely, the financial. As long as the manhood of the nation is willing to place its life upon the altar of the country, and the laborer is willing to contribute by the sweat of his brow the innumerable necessities required for the army, the man and woman at home must just as cheerfully contribute his or her financial sacrifices to a cause which means life or death to a great community.

There possibly is no set of people effected in a greater degree by this war than the musical profession. While music has been considered a necessity in order to cheer the soldier or keep up the morale of the people, the work absolutely essential to the nation is mostly contributed without any remuneration whatever. The few who receive reward for their assistance in this uplifting work must do so, and rightly, at the lowest possible amount. There remains then a small percentage that is able through teaching or performing to earn somewhat more than is absolutely necessary for existence. And even to those life is made somewhat more serious by reason of rising prices in living and wearing apparel. And yet we find that these members of the musical profession—at least those of whom we know—cheerfully use the little amounts they may have left above their actual need to invest in liberty bonds and war savings stamps. And this is as it should be. It is just as despicable to hesitate in contributing your savings to this war fund, as it is to hesitate to enter the army when you are fit and able to do so. And your financial assistance in this direction is exactly of as much use to the government as your strength and body would be, for you are making it possible to supply the men of the army with the food and supplies that enable them to fight for your country's honor.

This is no time to ask questions as to why you should do this, or why you should do that. It is time to DO things without questioning. If you have lived in this country for a number of years. If you have made a living by means of your profession. If you have met with success and your efforts have been recognized you owe a

debt of gratitude to the land that has protected you and given you opportunities—a debt of gratitude which you can never repay, unless you make the supreme sacrifice. Nothing short of giving your life will repay the benefits you have received as an American citizen. The money you are asked to invest in Liberty Bonds is but a loan. And for this loan the government pays you an interest. You are therefore asked the privilege of loaning your money to your government and receive for such great privilege financial reward in the shape of interest. In a certain time you not only get your money back, but you receive a considerable amount in addition to that which you have loaned. Is this making a sacrifice? Is this to be compared with the sacrifice the man is making who gives up his career, his business—yes, even his life—in the defense of his country? Surely no sensible man or woman will consider it such in the widest stretch of the imagination.

If you begin to check off your expense accounts, you will always find that there are certain things which you can do without, and also certain things which you ought to do without during these times. Of course you must make a living. If you can not earn any money you can not buy any liberty bonds. For the same reason you must help others in making a living, and the money which you spend for things that you should have and need is also contributing toward the financial phase of the nation's warfare, for your spending money with others enables others to buy liberty bonds. But much money—far more than you realize until you investigate—is spent foolishly, or unnecessarily. And it is this money that belongs to your government in its need, when that same government protected you and gave you opportunities to advance yourself when you needed it. And we repeat you are not asked to DONATE this money. You are only asked to LOAN it at a PROFIT. Surely if there is anyone to object to such a fair and generous and liberal proposition he is not worthy to be regarded as a fellow citizen.

And so in case it is difficult for you to buy liberty bonds. In case it is really making sacrifices to take off from the little you earn to loan the government and thereby entail your already small income you have the satisfaction to do a greater service to your country than the rich man to whom large sums are easily accessible. In patriotic service of this kind it is not so much what others say of you, as what you think about yourself. If you can honestly tell yourself that you are doing the best that is in you, that no one can ask more of you, that you are really sacrificing something on the altar of your country, if you can say to yourself, here is all I have, take it, you need not worry what others are saying. It is not the noisiest patriot that does the greatest service. It is far more frequently the man or woman who silently gives all he or she has without a murmur, without complaint, without publicity, without bragging, without worrying what the other fellow is doing—it is far more frequently such a man or woman to whom the country owes the tribute of its admiration. And so we say to you when the Government of the United States comes to you and asks you to loan it as much of your earnings as you can spare—spare a little more than you think you can and inscribe on the tablets of your heart that you are a GOOD AMERICAN CITIZEN.

ALFRED METZGER.

WHAT ARE YOUR PLANS FOR THE SEASON?

The season of 1918-1919 is at our door. Have you already decided what you intend to accomplish during this new season? Do you belong to those artists or teachers who say that they do not need to advertise because they have already more students than they can care for? Do you belong to that class that has become a joke among intelligent people? Or do you belong to that class which thinks that a daily newspaper or a music journal is published for his or her special benefit, and that it is the papers' duty to make them known to the public so that they can earn a living? If you belong to either of these two classes you lack ambition and a fair perspective of your

duties toward your neighbor. On the other hand if you belong to the better element of the profession which recognizes the necessity of contributing personally toward their success by making efforts, legitimate and necessary efforts—to attract the attention of the public toward their work, and thus become known, with the result of eventually becoming so widely known that the public's familiarity represents fame, then you have reason to expect of the ensuing season just a little more than the last season brought you.

You must never forget that it requires financial assistance to publish a paper, just the same as it requires money for you to make a living. To ask a music journal to publish reports of concerts, or advance notices of events, or to tell its readers of the success of your pupils without giving it the opportunity to pay for its publication, you are doing exactly the same as a friend who would ask you to teach pupils gratis because they happen to have a little talent. Just as certain teachers are occasionally willing to teach a particularly precocious student without remuneration so a music journal occasionally is willing to contribute its services to a worthy cause. It also must serve its readers with a certain amount of news. We are doing a great deal of this. But in order to give our readers as much news as possible we must reduce complimentary advance notices to a minimum.

And so during the coming season if you wish to repeatedly announce your concerts, or to have matters published that are of no news value, you must enable the paper to give you such service by justifiable and much needed support. The Pacific Coast Musical Review again received from the United States Government a communication to conserve its space, and to publish as little as possible unnecessary articles. We therefore shall confine all advance notices to one department, and shall not, during the coming season, give the same space to small advertisers that we used to give. Advance notices of concerts will be published according to the amount expended in their advertisement. Reviews will be published as usual, as they form part of the news service of the paper. Half tones, unless justified by particularly liberal advertising contracts, must be confined to one column width. NO FRONT PAGE SPACES MUST BE EXPECTED FROM MANAGERS OR VISITING ARTISTS, UNLESS ADVERTISING CONTRACTS JUSTIFY SUCH SPACE.

If managers, artists and teachers wish this paper to weather war conditions, and continue to accept advertisements and subscriptions at the old prices, while everything is going up, they must support this paper to an extent that will make it possible for the publisher to pay his bills. If managers, artists or teachers think they can get along without a musical paper, then well and good, let them prove their contention by really doing without a musical journal and refrain from asking any favors whatever. Therefore we repeat the question at the head of this article. What are you going to do this season? Are you going to be active or inactive? Are you going to continue your work or stop? Are you going to let people know what you are doing, or do you think you have more to do than you can take care of? If you want to be known—advertise. If you want to succeed, tell people about your work. If you want to stagnate, do without a music journal. This is a free country. You can do as you please, but you must not expect anyone to take any interest in you if you fail to take interest in him.

THE MUSICAL REVIEW'S ANNUAL EDITION

Notwithstanding the additional cost of paper, and the difficulties to be overcome in publishing a large paper during these days, the Pacific Coast Musical Review believes it to be absolutely essential to publish its annual edition this year. We will print as exhaustive and handsome a paper as the musical profession will justify us to publish by means of advertising support. The Annual will appear on Saturday, October 26th. Reserve your space early. The editor has been asked by a number of prominent artists and teachers regarding our intention of publishing such an edition, and after careful investigation we discovered that there is a sufficient demand for it. Hence the delay in this announcement.

A GREAT TRIBUTE TO MME. SCHUMANN-HEINK

The San Diego Union in a Striking Editorial Article by Edwin H. Clough Honors Great Diva With a Most Eloquent Eulogy of Her Art

The following brilliant tribute to Mme. Schumann-Heink, which appeared not long ago in the San Diego Union, will be appreciated by the numerous friends of the great Diva:

Madame Schumann-Heink:
Salute!

Edward Bellamy Partridge, in a beautiful little tribute to this wonderful woman, has called her the Greatest Mother in America. Madame Schumann-Heink is more than that if we differentiate motherhood. She has mothered the whole world. Her voice has echoed the mother tone in the hearts of millions to whom this song-gifted woman has spoken in the universal language—the language of love.

There is a world of memory in that rich, mellow contralto—not only the memory personal to those who sit spellbound within the compass of its melody, but a memory that rises unbidden through the human subconsciousness, the memory of a time when the ear of man was attuned only to the murmurous diapason of tropic winds in the fringed fern; the lullaby of distant waters lapping the shimmering sands of summer isles in sunset seas. It is the music of nature—old Mother Nature—from which comes the primitive expression or the simple rhythm of all the primitive peoples; we hear it in the crooning of the Indian mother gathering acorns in the wooded canyons of our California hills; in the low-cadenced notes of an Arab maid singing to the desert stars; in the call of a woman's voice across the lonely reaches of an Asian solitude; in the voices of brown-chested girls laughing under the shadows of Polynesian copra groves; in the chant of vestal devotees at an African shrine; in the folk songs of the far northern tribes; and in the love song of the geisha caressing the vibrant strings of a samisen.

It is the woman voice in its sweetest, saddest, most appealing tone; it is more human than the aria-compassing soprano, more intelligible to the common human heart than the coloratura of a Tetrassini or a Galli-Curci—wonderfully exquisite as are those fluted notes from golden throats. Madame Schumann-Heink speaks to us in that voice of the primitive contralto, and the babe in its mother's lap, the virtuoso blase with years of cultured association understand it alike. It is the mother voice singing from the mother heart.

Madame Schumann-Heink will sing for the Red Cross. She has given her career for the humanity cause of the Great War—as she has given her men children to the cause of Liberty. She will sing to the men of the camps and to the men of the trenches; and to the women who are waiting where the twilight falls—to the hearts that are sitting in widowhood. She will sing to the mothers and wives of all the peoples; and she will sing to the little children whom she loves with the love that passeth understanding—the mother love—the noblest attribute vouchsafed to men from the infinite abiding in mystery.

It is not for war that Schumann-Heink sings; but those who are of the warriors will go forth to battle with higher courage in the benediction of her song. It is in gladness that she sings; but there is a vast sorrow in the minor strain to it—as the wind sings to the pine, whispering hope in requiem chords; giving life while death stands grimly waiting.

Schumann-Heink!

Salute!

With uncovered heads let us pay this tribute to the motherhood of men.

CLEVER, SMART AND WITTY PLAY AT CORT

That cleverness, smartness and intellectual wit is appreciated by local theatre-goers is attested by the appreciatively large audiences which greeted the first week of "Why Marry?" at the Cort Theatre, and which begins its second and final week at this playhouse tomorrow evening.

"Why Marry?" begins with a good-natured laugh and winds up in a roar of laughter over the sensationally unusual climax that comes so unexpectedly as the solution of the troubles a young woman has brought to her family over pursuing an idea that a religious ceremony is no more binding for marital relations than genuine love. It is all done so deliciously humorous, and with such elegance that one is astounded at having such unconventional situations presented without the slightest discomfort.

Selwyn & Company, who in association with Roi Cooper Megrue, the playwright, have given this scintillating comedy to the public, have gathered together a coterie of players worthy of this Jesse Lynch Williams gem of playmaking. It includes Nat C. Goodwin, Edmund Breese, Lotus Robb, Ernest Lawford, Leonard Mudie, Louis Randolph, Anne Morrison, and others of similar capabilities. They have also given the piece settings that have in themselves aroused more than passing admiration, and which lend materially to the enjoyment of the performances. Not a detail of refined luxury has been overlooked, and even when the characters sometimes go over the bounds of conventionality it is done with an ease that is charming.

Seldom does a play with a big basic idea like "Why Marry?" turn out half as entertaining. Attribute it to the skill of the players or the author, it is to be found in Mr. Williams' bright effort, and he has been urged quite frequently to try his pen again for the stage. Material encouragement was found in the award of the Pulitzer Prize of \$1,000 which was made to him at the height of the play's successes at the Astor Theatre in New York by the Columbia University.

The breezy farce success, "Parlor, Bedroom and Bath," comes to the Cort September 22.

SYMPHONY SEASON TICKET SALE

The sale of members' season tickets for the forthcoming season of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will open Monday morning, September 16, at the offices of the Musical Association of San Francisco, the symphony's sustaining body, in the Phelan Building. The sale will be conducted by Secretary-manager A. W. Widenham, who has been provided with a corps of trained assistants to handle the allotment of seats. The sale of season tickets for the public will be held at the same place beginning October 7, and the sale of tickets for single concerts will be conducted at Sherman, Clay & Co.'s, beginning October 21. The first concert will be given Friday, October 25, at the Cort Theatre.

In the sale of season tickets for members of the association, the order of choice established by last season's drawing will apply, except where a member has increased his subscription, in which event he will be entitled to make selection under his new class of membership.

Season tickets for the twelve Friday symphonies range from gallery seats at \$6 to orchestra seats at \$22, with loges at \$150 and boxes at \$125, \$180 and \$240. Season tickets for the twelve Sunday symphonies range from gallery seats at \$5 to orchestra seats at \$11, with loges at \$80 and boxes at \$75, \$100 and \$125. Season tickets for the ten popular concerts range from gallery seats at \$2.50 to orchestra seats at \$9.

The innovation last season of issuing season tickets for the "pop" concerts as well as for the regular symphonies met with gratifying response from music lovers and is again manifesting itself in many inquiries and program requests. Advance interest in the ticket sales is such as to indicate that local symphony lovers are looking forward to the greatest season in the history of the San Francisco Symphony Orchestra.

SIGMUND BEEL SIGNALLY HONORED

At the initial meeting of the season 1918-1919 the Wednesday Morning Choral of Los Angeles voted unanimously to make Sigmund Beel an honorary member of that organization, as a slight token of the appreciation of his services at the benefit concert of that excellent organization. This is not the first time Mr. Beel has been thus honored in the Southern California metropolis. Another prominent society which considered Mr. Beel sufficiently distinguished to bestow upon him honorary membership is the Musicians Clubs of Los Angeles, a most exclusive organization, which only accepts the foremost and most representative members of the profession residing in that city.

MME. KRISTOFFY RE-OPENS STUDIO

Mme. Johanna Kristoffy, the distinguished operatic soprano, has re-opened her Oakland studio in the Pacific Building, and quite a number of talented students, and some well known artists, are taking advantage of Mme. Kristoffy's resumption of her Oakland classes. In addition to her Oakland studio Mme. Kristoffy is teaching quite a number of students in her San Francisco residence studio on Washington street. This unusually efficient artist and teacher is opening the new season under the most brilliant auspices, and will, no doubt, in addition to her pedagogical work, appear frequently in concerts both at private and public musical functions of prominence. Mme. Kristoffy has become one of the foremost musical factors in this community.

VLADIMIR SHAVITCH RESUMES HIS CLASSES

Vladimir Shavitch, the well known Russian pianist and pedagogue, will resume his San Francisco classes next Monday, September 16th, after an absence of about a year. Most of his former pupils have already expressed their decision to resume their studies with this brilliant young artist, and among these are several who took advantage of the Godowsky Master School for Pianists, to keep in trim during Mr. Shavitch's absence. Mr. Shavitch is also fortunate in having been asked by a number of Tina Lerner's students to partake of his tuition in the absence of the distinguished piano virtuosa. Some of these students come from Stockton and Sacramento. During the coming season Mr. Shavitch will appear in recitals as well as ensemble player in the Shavitch-Argiewicz-Bem Trio, which organization will soon open its auspicious season.

THEODORE SALMON AT FINE ARTS PALACE

Theodore Salmon, the prominent pianist and pedagogue, who recently returned to San Francisco after a prolonged absence in the East, was one of the soloists at the nineteenth concert in the second series of the Correlation of the Arts Half Hour Musicales at the Palace of Fine Arts on Sunday afternoon, September 8th. As will be seen from the appended program Mr. Salmon played two groups of delightful piano solos, which he interpreted with an artistry and intelligence that practically secured from him a genuine ovation. The works included three compositions of his own, which also were enthusiastically received. Mr. Salmon is rapidly re-establishing himself in the good graces of San Francisco's music loving people and no doubt his services will again be in as great demand as they were during his previous sojourn among us.

The other soloist on this occasion was Miss Alyce Marion Doughty, who sang a number of excellent vocal solos with fine voice and excellent judgment. She was heartily applauded for her truly splendid work and made an excellent impression upon her musical audience. She was ably accompanied by Miss Helen La Faille. The complete program presented on this occasion was as follows: Pianoforte solos—(a) Elevation



MME. JOHANNA KRISTOFFY

The Distinguished Prima Donna Soprano, who has re-opened Her Oakland Studio and will be one of the season's most active artists

(Floersheim), (b) Polonaise, E Minor (MacDowell), Mr. Theodor Salmon; Aria from Robert the Devil, Roberto to the adoro (Meyerbeer), Miss Alyce Marion Doughty; Miss Helen La Faille, accompanist; Pianoforte solos—(a) Reverie, (b) Apparition, (c) Improvisation on an old Waltz Theme (Salmon), Mr. Theodor Salmon; Songs—(a) Apres un Reve (Faure), (b) Danny Boy (Weatherby), (c) Dawn in the Desert (Gertrude Ross), Miss Alyce Marion Doughty, Miss Helen La Faille, accompanist.

"HEARTS OF THE WORLD" AT ALCAZAR

The management of "Hearts of the World," at the Alcazar, advises the public to take advantage of the remaining days and nights of the visit of the Griffith masterpiece, which cannot much longer be retained in this city. The announcement of the closing presentations is expected shortly, and to miss seeing this spectacle-drama, war inspired, is to miss the greatest presentation of truth and fiction ever projected by any genius on any screen. It is not conceivable that ever the genius of Griffith will soon match the power and tender appeal of "Hearts of the World," for not so far again will a picture producer have the subject, the inspiration and the assistance which was Griffith's when he assembled the scenes of "Hearts of the World," as assisted in his artistic work by the British government and the allied help of gallant France, whose soldiers with British and American are seen in actual combat with the new retreating German hordes.

California's Romantic Musical History

By Alfred Metzger

Editor and Publisher Pacific Coast Musical Review

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LA SCALA GRAND OPERA COMPANY

Announcement was made this week in New York of the transcontinental tour of the La Scala Grand Opera Company, which has been newly organized as a national institution, and which promises to be the most distinguished and pretentious grand opera company that has ever made a coast-to-coast tour.

The La Scala Grand Opera Company, inc., is a syndicate recently formed by L. E. Behymer and Sparks M. Berry of Los Angeles, and J. R. Ellison, C. H. White and Laurence A. Lambert, of Portland. The new company has taken over all of the property, costumes and equipment of the La Scala company, which has for several seasons toured the Pacific coast, under the direction of Berry and Behymer. It will have offices in New York, Los Angeles and Portland. The company will open in Washington, D. C., on October 28th, and has been booked solid for a thirty weeks' tour, taking in the principal cities of the United States and Canada, and including the Pacific coast cities.

The distinguishing feature of the new company is that it will present grand opera upon a scale heretofore never attempted at anything less than five dollar prices. The slogan of the company will be "Five dollar opera for two dollars." The artists engaged for the company are all well known stars, some of them of international fame, many of whom have never before sung in anything but high priced opera. The repertoire will consist of the modern royalty operas of Puccini, as well as the older favorites, and several novelties.

The combination of the forces behind this new project is very significant. It will mean much to the musical development of the far West and its invasion of the East will come as a surprise to musical managers in New York. The syndicate represents five distinct types of men, all of whom have been eminently successful in their respective lines of endeavor, and the financial resources of the group are such as to insure the successful carrying out of their plans.

L. E. Behymer, the well known musical manager of Los Angeles, has been for years the moving spirit of music in California, and one of the most successful impresarios in the West; Sparks M.

Berry, with whom Mr. Behymer has been associated in operatic undertakings on the coast, is a veteran opera manager of many years standing and wide experience dating back to the palmy days of the old "Lambardi Co.," famous in Central and South America, as well as the western coast. The Ellison-White firm in Portland have for years been the dominating factor in Lyceum and Chautauqua work in the Northwest, and last spring organized the Ellison-White Musical Bureau, with Laurence A. Lambert as general manager, who has been making musical history in the far West, through the establishing of successful concert courses in Western United States and Canada. Mr. Lambert is an astute and far seeing business man with a vision, and has already done much in the interest of "big music" with more to come.

The list of artists announced by the La Scala company is a notable one. Heading the list is the dainty little Japanese prima donna, Tamaki Miura, whose "Madame Butterfly" has been the sensation of the continent; Edith Mason, of Metropolitan fame, Miss Mason is also well known in Chicago through her successes at Ravinia Park. Among the other stars in the list are Evelyn Scottney, coloratura soprano of the old Russell Boston Company fame; Cesar Nesi, Giuseppe Coraldo and Theodore Kittay, tenors; Ada Paggi and Mme. Fely Clement, mezzo sopranos; Sig. Ernest Coronna, Carl Formes, Marion Green and Gino Santini, baritones; Italo Picci and Howard White, basses; Fulgenzio Guerrieri, famous La Scala conductor at Milan, whom Rabinoff brought to America for the first Boston grand opera tour with Paylowa, has been engaged as musical director.

The repertoire of the company will contain the following operas: "La Boheme," "Madame Butterfly," "La Tosca," "Faust," "Rigoletto," "Trovatore," "Lucia," "Daughter of the Regiment," "Martha" and "Iris," besides which an elaborate and picturesque revival of "The Geisha," in English, featuring Tamaki Miura. The company will number one hundred, carrying a grand opera orchestra of thirty-six and a chorus of forty, with full scenic and electric equipment and entirely new productions which are being specially built for the tour.

The tour will be under the manage-

ment of Sparks M. Berry, impresario, and Laurence A. Lambert, business manager. Robert J. Collins has been engaged as advanced manager, and Bradford Mill, publicity director for the tour. Rehearsals are now in progress, and the tour has been booked to open in Washington, D. C., October 28th, and will play a season of thirty weeks throughout the continent, closing in New York in April. All of the members of the syndicate and the staff are now in New York, and no money is being spared to make this the most elaborate touring grand opera organization that has ever started out of New York.

PERCY A. R. DOW'S PLANS

Mr. and Mrs. Percy A. R. Dow, who were among those forming the music colony of Marin County this summer, have returned to their home in Oakland and have resumed their musical activities. Mr. Dow is the director and Mrs. Dow the accompanist of the Cecilia Choral Club, a concert chorus of women's voices, which began this week their third season.

Mr. Dow has also accepted the direction of the choir of the First Baptist Church, Berkeley. His complete recovery from the severe accident of early in the year is attested by the fact that he and Mrs. Dow "biked" for their recreation while in Mill Valley, Muir Woods and Mt. Tamalpais being the frequent goals of their pedestrianism.

EDDY BROWN'S FAMOUS VIOLINS

In the matter of violins Eddy Brown is particularly fortunate. The violinist has acquired quite a collection of instruments in the comparatively few years he has been before the public, but as usual there is one that is an especial favorite. This is a violin that his father bought from Franz von Vecsey—an Amati valued at 12,000 guilden. More recently another instrument was purchased in London—a Joseph Guarnerius valued at 8,000 guilden. Another of Eddy's favorite violins is a Strad that was left him by his grandfather, who was also a musician of unusual attainments. Eddy Brown is touring the United States under London Charlton's management and

will soon visit California for the first time. A tour of the State has been arranged for him by Managers Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles, who are the Pacific Coast representatives of all the London Charlton attractions.

R. W. LUCY RESUMES CLASSES

Roscoe Warren Lucy, the well known and energetic piano pedagogue and pianist, has returned from his extended summer vacation at Riondo. He is again busy with his fine piano classes and is looking forward to the new season with pleasurable anticipation of the splendid work ahead of him. The advanced pupils of Mr. Lucy form what is known as the Beethoven Club, and Mr. Lucy has been chosen as the permanent director. This club gives a number of delightful programs during the season, and the coming season promises to be even more fertile in excellent rentals than the season just passed. Mr. Lucy and his pupils are looking forward to the execution of their plans with fine enthusiasm.

MME. ANGETT FORET'S WORK

Madame Angett Foret, the well-known chanteuse, has been doing a remarkable patriotic work for the War Camp Community Service, which looks after the welfare of enlisted men in cities and towns near the camps for the War Department and Navy Department Commissions on Training Camp Activities. Mme. Foret's work has been done in Washington, D. C., where she has made six appearances within the last ten days.

Her audiences included all classes ranging from the Barracks, the Radio School, where nearly all the men are college graduates and Quantico, where the Marines are in training, and which has an auditorium seating 5,000 persons to the United States Service Club of America, whose membership includes representatives of the most distinctive diplomatic and legislative circles. Here Mme. Foret provided the entire program, which was afterwards described as the most artistic evening ever enjoyed by the club.



LEOPOLD GODOWSKY

To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—
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ANNA FITZIU'S OPPORTUNITY

Anna Fitziu, the prima donna who created such a sensation when she made her debut at the Metropolitan Opera House last season, is not only a handsome woman, but is gifted with keen intuition, shrewdness and an exceptional farsightedness. She has always contended that the secret of success in life is to specialize upon the career you elect, and be ready to seize upon opportunity when it comes your way. In Italy Anna Fitziu had reached the highest pinnacle of operatic success, but the war intervening, she was forced to return to her native America, where, with other world-famous singers, she sought admission to the ranks of the great opera companies. These naturally were filled to overflowing, and it became difficult to find room for newcomers, no matter how exceptional their art. But Anna Fitziu's opportunity was not slow to find her talents. "Goyescas," the much heralded opera of the late Enrique Granados, was billed for its initial appearance, when suddenly the Spanish soprano Lucrecia Bori reported ill, which made it dubious that the opera could be given. But Anna Fitziu, during her residence in Italy and in Spain, for she had long since become an operatic favorite in Madrid, had perfected her knowledge of the Spanish language, and when said opportunity knocked at her door, she was ready. She was called upon to essay the principal part in the Granados opera, was enabled to save the day, and to make her own work stand out in a way to win the plaudits and praises of all who had seen and heard her.

MURATORE TO OPEN FRANK W. HEALY SEASON

Distinguished French Artist Will Present Splendid Program at the Exposition Auditorium on Sunday Afternoon, October 6th

Had Lucien Muratore, who will open Frank W. Healy's 1918-1919 concert season at the Exposition Auditorium Sunday afternoon, Oct. 6th, not been one of the world's greatest tenors, he would have won equal fame in the theatrical world. Those who have seen his *Canio*, *Faust*, *Romeo* and *Don Jose* declare that no other living tenor can surpass him in his delineations of these roles, and it is therefore not surprising to learn that this great French artist was an actor before he became a singer. Perhaps no other operatic artist now before the public has had such thorough training for an operatic career as Lucien Muratore. A native of Marseilles, France, he had his early training in the Conservatory of that city. Here he not only studied music, but solfeggio and diction, in which he won first prize, as well as taking first honors in tragedy and comedy. Before he had attained his majority he was playing juvenile leads at the Varieties, and a year later went to the Casino at Monte Carlo. Having such a soldierly figure and so marked a gift for music, the head of the Army Bands induced him to enlist. After serving three years with the French Volunteers, he returned to Paris, where he became the leading man to Mme. Rejane at the Odeon, where he remained a year. What other tenor can truthfully boast that he has sung in opera with Melba and acted in comedy with Rejane?

It was at this time that he began to study singing at the Paris Conservatoire. Acting on the advice of M. Carre, the impresario at the Opera Comique, who heard him sing in a performance given under the auspices of the Conservatoire, he began to study seriously for the operatic stage. So rapid was his progress that he was soon engaged to sing with Calvé and Dufresne, making his debut in the leading role of "La Carmélite." His success in this role was so astounding that he was soon entrusted with the responsibility of creating another new role in "Muguette," playing opposite to Feugeres. Before joining grand opera he made successive hits in "Carmen," "Werther" and "Mignon," as well as creating the leading role in *Malphrey's* "Cer Fleuri."

It was in Gluck's "Armide" that Muratore made his operatic debut at the National Opera House in Paris. Then, as now, the public went wild with enthusiasm over his *Faust* and *Romeo*, but in other roles he attained equal success, and as Don Jose in "Carmen" he gave such a vivid portrayal of that much-interpreted role as to re-create it for a public which never grows tired of

Merrimee's love story. Massenet held him in such high esteem that he requested him to sing in "Roméo," his last opera, while it was at the request of Saint-Saëns himself that he sang in that composer's opera "Dejanire," and created a veritable furor at its performances.

It was in the season of 1913-1914 that Muratore joined the Chicago Opera Company. Not in this generation has a tenor received a more rousing welcome from an American audience than did this great French artist on the occasion of his debut in "Faust" in November of that year. A well known Chicago critic, Herman Devries, said of him on one occasion, "Muratore sits enthroned; Muratore takes Caruso's crown in one single effort."

LITTLE THEATRE CLUB RESUMES ITS SEASON

The following announcement regarding the resumption of the season by the St. Francis Little Theatre Club will be read with interest by many of our readers:

Organized during the summer of 1917 to give San Francisco and its vicinity a professional little theatre, it has been located in the St. Francis Hotel for the obvious opportunity provided to the members of combining their enjoyment of modern drama with entertainment of a social nature before or after the performances. A thoroughly equipped stage has been erected in the Colonial ball-room and on it, during the first season, sixty plays by authors of all nationalities were presented. The majority of these plays were given for the first time on the Pacific Coast and many for the first time on any stage, it being the aim of the club to give premieres of worthy one-act mediums.

To those who are interested in the drama as well as to those whose enjoyment of it is heightened by an exclusive social environment, the St. Francis Little Theatre has been found to provide a distinctive attraction in the cultured life of the community. The careful selection of the very best of one-act plays—produced with the latest effects in mounting and lighting, and by professional actors of recognized standing—deserves for the coming season, as in the past, the support of San Franciscans appreciative of the unique in dramatic art.



As during the first season, the director will be Mr. Arthur Maitland, who has had a varied experience and who attained histrionic distinction in association with such artists as Henry Miller, Mrs. Fiske, Wilton Lackaye, Robert Mantell and others.

This second season will open in October and continue for twenty weeks, during each of which there will be two performances, one in the evening at 8:45 o'clock, exclusively for members of the club and their guests, and one in the afternoon, at 2:45 o'clock, open to the general public. At each performance a program of three one-act plays will be presented, the program to be changed weekly. In addition to the regular performances by the professional company, a number of events will be given consisting of performances of one-act plays, interpreted entirely by members of the club, directed by Mr. Maitland, and followed by dancing. To make the Little Theatre idea more widely familiar a certain number of invitations to performances was sent out during the first season to a selected list of persons known to be interested in the drama and who, it was hoped, might become members of the club, a hope that was in many instances realized. The club now being

secured established, no such invitations will be issued during the coming season.

The fee for membership in the club for the season has been fixed at fifty dollars, which, if desired, may be paid in four installments. Each membership carries with it the privilege of one guest each week, without extra charge. Additional guest cards for the evening performances may be obtained (by members only) at any time. As the club is not a commercial venture, its entire income will, as formerly, be expended on the productions. As membership in the club is positively limited, those desiring to participate in this worthy endeavor to further the best interests of the modern spoken drama, should send prompt acceptance of the accompanying invitation, addressed to the Secretary, St. Francis Little Theatre Club, Room 875, Hotel St. Francis.

HERMAN HELLER TRIUMPHS AT CALIFORNIA

Brilliant Young Orchestral Leader Pleases Monster Audiences and Directs with a Spirit and Individuality That Results in Ovations

By ALFRED METZGER

Herman Heller, who began his engagement as leader of the California Theatre Orchestra last Sunday afternoon, made a distinct impression and ever since he first raised his baton for the opening number he has been the recipient of daily ovations. Mr. Heller is a natural born conductor and he possesses the qualifications that tend to induce the men under him to follow his suggestions. In other words, he has absolute command of his orchestra and thus obtains splendid effects regarding phrasing and adequate expression of proper poetic or romantic sentiments. He particularly proves that he knows what his audiences want. He selects music that contains a melodic lilt and yet is sufficiently serious to be regarded as amply excellent by those particular as to their musical taste. Mr. Heller has now a rare opportunity to show what he can really do, and if he continues on the same high level on which he has begun he will become one of the best known orchestral leaders on the Pacific Coast.

Concerning the impressions Mr. Heller has made on the press we can only quote from two representative journals as follows:

San Francisco Chronicle, Monday, September 9th.—Herman Heller, lately conductor at the Palace Hotel, is the feature of the week's program as newly engaged leader of the California Symphony Orchestra. Heller's ability as a thorough musician is given admirable support by the other members of the orchestra and is also given an admirable setting in the depths of the theater—the place to listen to music is undoubtedly in the hall light.

The Bulletin, Monday, September 9th.—An overwhelming reception accorded Herman Heller, formerly of the Palace Orchestra, who took his place as leader of the California Symphony last night, almost overshadowed the excellence of the film program. With a new dash this peerless organization gave one of the best recitals in some time. The program consisted of "The Century Girl," by Victor Herbert; "Hindustan," with interpolations arranged by Herman Heller, and a violin solo "The Charming," by the leader himself. Long-continued applause failed to secure an extra number, but showed considerable appreciation.

EXCELLENT TEACHING MATERIAL

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Of special interest to piano teachers is the excellent list of instrumental numbers contained in the Sam Fox Library Edition. In this edition teachers will find nearly forty semi-classics of varied character ranging in grade from third to fourth.

Some of the titles which have proven especially popular in coast studios are "Sparklets," "Tulips," "Sweet Forget-Me-Nots," "Dainty Daffodils," "Cupid's Frolic," by Walter E. Miles; "Basket of Roses," "In Poppyland," by Fred G. Albers; "Simplicity," by Dorothy Lee; "Iris," by Jules Reynard; "Eleanor," by Jessie L. Deppen; "A Garden Dance," by G. Vargas; "Nola," "Marionette," by Felix Arndt.

All the above named and the many others included in this famous edition are excellent for teaching and recital work. A wide variety of music is embraced and the teacher will find herein everything from light dances to deep tone poems. Pedagogues specializing in the better class of work, and who are looking for new novelties and numbers of a melodious type which will interest their pupils, will certainly be pleasantly surprised on investigating the Sam Fox Library Edition if they have not already done so.

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SHAVITCH-ARGIEWICZ-BEM PROGRAMS

At the forthcoming concerts of the Shavitch-Argiewicz-Bem Chamber Music trio, programs of unusual interest will be presented. Naturally the prejudice existing against German music has necessitated the searching for adequate compositions to fill the programs, and Vladimir Shavitch, under whose supervision the trio programs have been arranged, has been specially fortunate in finding works of unusual importance as well as replete with music of the highest character. In Los Angeles lately Shavitch was the guest of the noted American composer, Charles Wakefield Cadman, whose opera "Shanewis" has but recently scored a great success in New York, and Cadman at once became enthusiastic about the new San Francisco trio. Together Shavitch and Cadman practically re-edited his lovely trio, until practically a new composition was made of it. It is now in rehearsal and will be included on the trio's first San Francisco program, which will take place in the Italian room of the Hotel St. Francis on Tuesday night, October 8th. Another novelty on this program will be the first performance in this city of the Debussy sonata for piano and violin, played by Shavitch and Eugenia Argiewicz, the superb violinist of the trio. This is one of Debussy's last compositions and one of his best, and much interest attaches to its first playing here. The trio of Saint-Saens will conclude the first offering. Further concerts will be given in the same hall on the Tuesday nights of November 12th, and December 10th, and novelties for these programs include a new trio by Arthur Hinton, the talented husband of the pianist Katherine Goodson; a rhapsodie for piano, cello and oboe by Charles Loeffler; a new trio by Capus (first time here); Cesar Franck's sonata for piano and cello; the Rachmaninoff trio and the Dvorak trio. Subscriptions for these concerts are now being accepted by Manager Selby C. Oppenheimer at his office in the Sherman, Clay & Co. Building.

NEW SONGS AT WESSITSH CONCERT

The song recital of Madame Loisa Patterson Wessitsh is embracing a full quota of attention from local music lovers, who have heard the lovely voice of this beautiful prima donna, and who are anxious to hear her in a complete program of her extensive repertoire. Madame

Wessitsh has arranged a program of unusual attractiveness and on the same will be found a number of works that have hitherto never been heard in this city. Two remarkable Russian songs by Rimsky-Korsakof are among these. They are called "The Banks of Clouds are Vanishing in Flying Groups," and "Tender Whisperings," and are said to be among the prettiest of this delightful composer's works. A song by Copland entitled "Hai lu li" will be also have its premiere on the Wessitsh program, as will a selection by Tiriudelli called "Portami via." The program begins with the collective "Bell Raggio" aria from Rossini's "Semiramide," and includes Beethoven's "In questa tomba," a new work by Paisiello, Chausson's "Lapillons," Bizet's "Vieille Chanson," songs by Dunn, Frank La Forge, Arensky and Frank Bibb's beautiful "Rondel of Spring." A feature of the event will be Madame Wessitsh's dramatic interpretation of the great aria from "Trovatore," "L'Amor sul 'Al." The Wessitsh concert will be given in the Colonial Ballroom of the Hotel St. Francis on Tuesday night, October 1st, under the patronage of a host of the most prominent of San Francisco's music lovers and society folk. Tickets can be purchased at Sherman, Clay & Co's., Kohler & Chase's and at the news stand of the St. Francis Hotel.

JOINT RECITALS BY FAMOUS ARTISTS

The great influx of the world's most famous artists in music to the United States this season, driven here by the unsettled war condition of Europe, will make possible the joining of two or more big stars in a combination concert or recital. Immediately following the Anna Fittiu-Andrea de Segura concerts, will come Lambert Murphy, the famous American tenor, and Manager Oppenheimer proposes to offer him in joint appearance with the delightful pianist, Yolanda Mero, who will happen to be in San Francisco at the same time. Madame Mero has been styled the "Supreme Mistress of the Piano," and is endorsed by every serious music lover and critic in this country. Her appearances here some four or five years ago established her as one of the most authoritative pianists of the day. Lambert Murphy is gifted with a rich, well rounded tenor voice, excellent diction, and a repertoire that seems unlimited. During his incumbency at the Metropolitan Opera House he enjoyed extraordinary popularity, but it is as a concert artist that he best shines, and therefore he has forsaken the opera for concert work. Yolanda Mero and Lambert Murphy are so far announced for but one joint recital in this city, and that will be given during the week of October 27th.

PRIVATE PEAT WILL LECTURE HERE

Private Peat, author of "Private Peat, His Own Story," is announced to give two lectures in San Francisco at the Savoy Theater on October 21st and 24th

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under the joint management of Selby C. Oppenheimer and Paul Elder. Private Peat, whose book so suddenly brought him into fame, was a member of the very first Canadian contingent to go over seas, and because of this he wears on his shoulders the now coveted blue shoulder straps that were part of the insignia at the time the Canadians went over. He enlisted on August 24, 1914, and was in France in time to be in the first gas attack ever made. These were days of veritable inferno, but with his Canadian comrades Peat hung on day after day, part of that thin front line, all that stood between the Hun and us. At last he "got his" and after a long time in a military hospital returned to Canada with one lung gone and with his right arm useless. But he came back with a great big smile, and it is because of that smile in his heart, as well as on his face, that people have come to love this slight youth of the first contingent, and who are everywhere flocking to hear him in his optimistic and thrilling talks. During his limited visit here Peat will also talk at the Oakland Auditorium Opera House.

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WELL KNOWN CHICAGO SINGER VISITING HERE

Miss Louise Burton, a distinguished concert soprano of Chicago, was a visitor at the Pacific Coast Musical Review office last week, and expressed herself so delighted with this city that she seriously thought of locating here. But her success as concert artist and teacher in Chicago is such that it would hardly be just to her big following to change residences at this time, and so she reluctantly returns to her larger activities in the East. Miss Burton is associated with the Chase School of Musical Art in Chicago, has a large private class and her name is familiar to all who read the Eastern music journals and keep informed regarding the successes of the more prominent of our able American singers.

SIGMUND BEEL BACK FROM THE SOUTH

Sigmund Beel, the distinguished violinist and pedagogue, has returned from his vacation, which he spent partly in Los Angeles and partly on the McCloud River, and is again busy with his violin students. During his absence he was liberally entertained both in Los Angeles, where receptions were given in his honor, and where he received an invitation to remain, and in Siski-



SIGMUND BEEL

The Prominent Violinist and Pedagogue, who has re-opened his San Francisco Studio for the Season 1918-1919

you County, where he was the guest of friends. His class includes pupils from all parts of the State and, of course, he will continue his work with the University Extension Courses in San Francisco and Oakland. He will appear in a number of Red Cross concerts and no doubt will be heard in concerts of his own. Mr. Beel's art should be a greater factor in our musical life than it was last season, notwithstanding his frequent private appearances.

OLGA STEEB READY FOR NEW SEASON

Miss Olga Steeb, the brilliant young pianist, has returned to Los Angeles after an extended vacation in Manhattan Beach, Cal., and is now preparing her repertoire for her California concerts this season, which are under the able management of Mrs. Jessica Colbert. In addition to her concert work Miss Steeb will resume her teaching, and she rejoices in a large and most intelligent following of students. We trust that Miss Steeb will be heard in this section of the State during the season.

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BEHYMER WRITES ABOUT CALIFORNIA SEASON

En Route from the East the Exceedingly Active California Impresario Gives Interesting Details About the Artists We Are To Hear

Port Arthur, Ontario, Sept. 1, 1918.

Am having a few days off and a fine lake trip, and it is bully fun and restful to a degree, for the big game will be on when I strike the West again. It is going to be a big season, I am believing, and the West is going to be treated to quite a few surprises. Every year, in the past fifteen to twenty, we have brought many of the old favorites to the Coast, and they have always been welcomed. But the new ones have gone slow. This season is one of the new ones and as the whole world is being treated to new thrills, and new sensations, why the Pacific Coast musical situation must get ready for new musical folks, and for new sensations musically as well.

I know, of course, they will welcome John McCormack again, for they will never forget him or his wonderful work for the Red Cross in the West. But just the same I feel they will all be waiting for De Seguro and Anna Fitzu, and also for beautiful Anna Case, glorious Muratore and clever Lucy Gates and the Trio de Lutece. There is no use to say much about Mabel Garrison, for all the West knows her most wonderful talking machine records. And when Margaret Matz-nauer arrives on the scene, one of the world's greatest contraltos will be among those present. Rudolf Ganz is dearly beloved on the Coast and Frances Alda most pleasantly remembered. Yolanda Moro, considered one of the best of pianists, was on the Coast eight years ago and left a lasting impression. I feel in returning her we are doing the Coast music lovers a favor.

Lambert Murphy, although new to the Coast, is one of the favored younger musicians who has made rapid strides toward the top in the Eastern musical world. Of course Josef Hofmann can come any time West and be welcomed—one of America's favorite pianists known to all and who can not come too often. I really think we hear too little of this great artist. Then there returns the spirit of France in Yvette Guilbert. Three wondrous exponents of the present and past glory of France are found in Sarah Bernhardt, Isadora Duncan and Yvette Guilbert. Who is the greatest can not be said. For each in her own inimitable way depicts France and its life, history, passion, tragedy, comedy as it can only be depicted by these mistresses of the divine arts. Yvette Guilbert knows the peasantry as well as the city folks, and can give the folk tales as no one else can, and so the passing throng visits the easy chair journeys.

Then Louis Graveure, who so delightfully entertained us two years ago, will again be among those present, and Sophie Braslau, the contralto, with Hipolito Lazaro comes in May. The French Conservatoire Orchestra early in the season, the largest body of musicians of this kind travelling comes West as an offering of the French Government to the American public. The La Scala Grand Opera Company, with Tamaka Miura, the little Japanese prima donna, in Madame Butterfly and The Geisha, and Edith Mason of the Metropolitan in La Boheme, Faust and The Daughter of the Regiment, and a company of splendid merit supporting these artists in the so-called "royalty" operas, the only par excellence company of its kind traveling at \$2 prices. In fact, nothing equals it at much higher prices.

I have a lot of surprises for the West and as usual both San Francisco and Los Angeles profit by it, and every town and city in the State falls in line and secures several of these great artists for themselves. This season sees the clubs better prepared to entertain and educate their public than ever before, for they have taken advantage of these new people and secured them at introductory prices and thus are able to give their public extra events at lower prices than ever before.

BEE.

MISS JANET MALBON BACK FOR THE SEASON

Miss Janet Malbon, the delightful soprano soloist and successful vocal teacher, has returned from her vacation along the Sacramento River and has resumed her classes in the Kohler & Chase Building. She has, however, removed her studio from Room 606 to 404 and has associated herself with Miss Carlton, a decidedly capable teacher of dramatic art. That is to say, Miss Malbon and Miss Carlton will occupy the same studio on and after October 1st. Miss Malbon will no doubt be heard frequently in concert during the season and her excellent work at the Fifth Church Christ Scientists, which meets at Native Sons Hall, will continue to delight her hearers.

DR. AND MRS. BANKS HAPPY PARENTS

The host of friends of Mrs. William Henry Banks, the able pianist and prominent member of leading musical clubs, will be pleased to hear that Dr. and Mrs. Banks are the happy parents of a fine daughter, whom they have named Miriam Alice Banks. The new member of the family made her appearance on August 25th, and no doubt Mrs. Banks will soon be able to add another pianist to her already gratifying list.

JOSEPH LAMPKIN RESUMES HIS STUDIES

The Pacific Coast Musical Review is in receipt of a postal card from Joseph Lampkin, the talented young violinist, written at Lake Saint George, N. Y., where he spent a delightful summer as a member of the Leopold Auer Colony. Lampkin is returning to New York to continue his studies with Professor Auer throughout the winter. He is making splendid progress.

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Dear Lord! And Lord! Oh, dear Lord! I pray
a little faster
There is love in all I love The day to day I would that I could love you more
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DEMAND FOR ENGLISH MELODY BALLADS

Brilliant Success of Recent Feist Publications Inspire Article in the New York Globe Regarding the Growing Popularity of Such Compositions

The readers of the Pacific Coast Musical Review no doubt observed the interesting announcements of Leo Feist, the noted New York publisher, concerning some of his latest successful publications, among which are prominently identified two such delightful songs as "The Radiance in Your Eyes and Women of the Homeland." These songs, because of their appealing melodious character and their poetic and romantic sentiment, are entitled "Melody Ballads." That this title is singularly appropriate may easily be testified to by those prominent artists who are using them with such telling effect. There are certain singers who confuse these charming melody ballads with the so-called "popular" songs, and in order to give them a better idea of the artistic value of these ballads, and possibly convince them of the advisability of adding them to their repertoire, we are pleased to quote the following article from the New York Globe of August 1st, and add that this article was the result of an interview with Leo Feist regarding these delightful melody ballads:

"Some singers seem afraid to program the simple English song of melody and direct-to-the-point sentiment. Like some people we know, who never, never, never would give vent to their emotions, these artists feel ashamed to do the unvarnished heart songs. There is a growing demand for English melody ballads on the concert programs. That is to say, the public is expressing its desire in a way which is unmistakable and the singers will do well to answer the call. A melody-ballade is a song which is not to be confused with the lap-trap of the four-a-day. It is good. It has a message. It is written by a composer who knows harmony, theory and all the science of writing. He understands the operas, symphonies, sonatas and enjoys them—probably has written a score or two.

But he understands that there are more people who aren't "up to" the grand opera and symphony than are; and he wants them for his audience. He wants to be a man of the multitude and not of the few. Now a melody-ballade is a simple exposition of music without the flourish. It is the "O, celeste Aida," without the heavy orchestra scoring. It is the companion piece of "Trova-re's" popular airs, of Tosti's "Goodbye," of Schumann's and Schubert's lighter songs. In other words, a melody-ballade is just a simple, plain, inspired song which people can whistle, hum, remember. It doesn't require a thinking cap. It is beautiful on first reading, moreover, being in English, it requires no libretto or translation.

So many singers are neglecting these songs—they are afraid to appear unconventional and perhaps undignified. Possibly a critic will say "You are debasing your art for the crowd." While most melody-ballades require a technical display of voice (almost anybody can do the notes—that's the advantage) still the great artist is able to use real sentiment and put in her soul. Think of "Home, Sweet Home" and the "Last Rose of Summer" and similar songs have meant to operatic stars! With a few sincere notes, a poignant woe, a boundless joy is disclosed. It is all very well to show how well one knows French and Italian; how splendidly equipped one is to appear in the big roles of the stage. Still all that music is merely an appeal to the elite. It is the refinement of your art. But it is not spreading the word. It is not giving cheer. It is not bringing the music to the people. Music is for comfort and musicians are meant to comfort the people.

The melody-ballade is the easy road to the bigger masterpiece. If concert singers want to develop this larger public they cannot hope to do it except by giving the sweetmeats as a good-will offering. John McCormack, more than any musician, has learned the truth of this idea. People who never went to a concert paid to hear McCormack, and, having learned to appreciate his skill, developed a liking for his big arias and soon were in-the-wool concert fans. A field for the melody-ballades will encourage the music publishers to bring out something better than the "blue-tru-eyon" type of music. If people are singing "How Can I Bear to Leave thee?" and "Believe Me If All Those Endearing Young Arms" they won't be content with "My Heart Is aken, Jenn," and that kind of drivel.

BEN SCOVELL TO RETURN TO THE FRONT

Just about the time when Ben Scovell, the electrifying, Y. M. C. A. entertainer, had become one of the popular idols of the various societies, in whose care has been placed the entertainment of our soldier boys in the various camps about this city, he received an order asking him to return to the front at his earliest convenience, and at the time this item is published he possibly will be on his way. Mr. Scovell's greatest triumphs in his brief sojourn here were scored at the Letterman Hospital in the Presidio on two occasions, at the

Heroes Mother's Day in the Civic Auditorium, at an entertainment for one of the Lodges of the Sons of St. George, and at a mass meeting for the Red Cross Nurses' Home in the Civic Auditorium last Wednesday. Mr. Scovell just breathes optimism and light heartedness. His big, ringing voice rolls freely over the largest audiences indoors or in the open and his remarkable knack of clear enunciation make his splendid readings and declamations welcome incidents on any program. He surely became a most welcome figure at the various camps, and thousands of people, while regretting to see him leave, will be glad to know that the boys at the front will be better off for his stay among them.

MISS ROSALIE HAUSMANN'S EASTERN SUCCESS

Miss Rosalie Hausmann, the well known San Francisco composer, is meeting with brilliant success in the East and her compositions are not only sung by many of the leading artists, but some of the prominent publishers gladly publish her works. Among the latest of her compositions to come from the printer's press is a song entitled Taps, brought out by G. Schirmer. This is the song which Louis Gravenre sang so successfully at Aeolian Hall in New York last season, always receiving an encore after its conclusion. We shall be pleased to review this song as soon as we receive it.

Miss Hausmann has been spending the summer at Pudding Stone Inn, Boonton, New Jersey, and will return to New York toward the end of this month, to continue her lessons with Mr. Rothwell, with whom she was also studying during the summer. On September 2d Miss Hausmann went to Lockport, where she has been invited to attend the big convention of American com-

SEVEN NEW ACTS AT ORPHEUM

There will be seven new acts in next week's Orpheum bill. Gladys Clark and Henry Bergman, famous musical comedy stars, and great favorites in this city, will appear in an exceedingly elaborate song skit called "A Ray of Sunshine," the scene of which is a unique, comfy and picturesque little house built into a tree on one of the Thousand Isles. Here an author has gone for atmosphere and inspiration. Here also a pretty and sweet girl has lost her way and the meeting of the two is responsible for the songs, stories and dances which compose the most delightful act the pair has ever produced.

Wiltred Clarke, one of the best and most popular comedians on the English speaking stage, will appear in a clever and amusing farce written by himself entitled "His Reel Trouble." It tells of a husband and wife who each unknown to the other aspire to become moving picture authors and the amusing result of their ambitions. Mr. Clarke is supported by that talented comedienne, Grace Menken and an excellent company. Mlle. Moskova, formerly a member of the Imperial Russian Ballet, and also soloist for the Manhattan Opera House Ballet, will present a suite of five dances, mostly classic, in which she will have the aid of Moris Petroff, a dancer of renown, and an excellent company.

The Leightons, clever and popular comedians, will appear in a comedy singing, talking and dancing skit called "The Party of the Second Part," in which they introduce quite a number of their favorite song hits. Lot Holtz, who styles himself "Father Joy's Boy," is equally popular in musical comedy and vaudeville. His new monologue is proving a great comedy hit. Misses Shaw and Campbell, two strikingly beautiful girls, who are excellent musicians, will bid for popularity in a refined and fascinating offering called "Moments Musical," which consists of songs and piano playing.

The Eddy Duo Aidair Entertainers are par excellence in their line of work. Phillip Eddy is the only person doing a flip-flop on the tight wire and Caroline Eddy is an expert at dancing on it. An interesting feature of the coming bill will be the exclusive motion pictures presented by the American Red Cross showing the "Immortal Allied Fourth of July in Paris," all revenues from which will go to the Red Cross. The patriotic and thrilling sketch, "Where Things Happen," which has created a deep impression, will be the only holdover in this magnificent bill.

THE MUNICIPAL ORGAN RECITAL

Miss Harriet Pasmore, tall and stately, with a magnificent contralto voice, will sing at the Lemare organ recital in the Exposition Auditorium on Sunday evening, her selections being an aria, "Amour, Viens Aider," from Saint-Saens' "Samson and Delilah;" Fisher's "Deep River;" and Clough-Leigher's "My Lover He Comes on the Skee." Mrs. Suzanne Pasmore Brooks will accompany her at the piano. Miss Pasmore, who is an instructor in the department of music at Pomona College, belongs to the well known musical Pasmore family of San Francisco, and is here on a visit.

Edwin H. Lemare's program will show the unusual range and power of the city's organ at the Auditorium, beginning with Holins' brilliant "Triumphal March," and including Beethoven's favorite "Minuet in G," Liszt's "Sposalizio," Wagner's tempestuous "Toccata di Concerto," and an improvisation. Lemare's improvisations are on short themes received from persons in the audience. All who attend the recitals are requested to submit themes, from which one is picked for each recital. The organist begins playing at 7:30 o'clock. The Auditorium doors are opened at 7:30. Admission, 10c. Army and Navy men have free admittance.

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posers and where Mrs. Clarinda B. Smith of New York sang three of her songs, namely: A Chinese Screen, On the Downs, and an Irish Nocturne. Miss Mary Jordan is singing the latter named song extensively and included it in a program at a concert at Inoque, L. I., recently. Further particulars regarding Miss Hausmann's work will be published later.

JOHN W. METCALF MOVES INTO NEW HOME

John W. Metcalf, the distinguished pianist, pedagogue and composer, has recently moved into a beautiful new home in Northbrae, Berkeley. He sold his other equally delightful residence in Piedmont, which necessitated him finding another abode. He succeeded in his search and found a home that seems to have been built according to his taste. It is one of the most charming homes in Berkeley and this means surely a great deal. It is located at 859 Arlington avenue, Northbrae, Berkeley. Mr. Metcalf will retain his studio in the First Savings Bank Building, Oakland, and is looking forward to one of the busiest seasons in his unusually active career.

CLARENCE EDDY RESUMES HIS CHURCH WORK

Clarence Eddy, the distinguished organist, after spending the summer in Palo Alto, where he gave more than thirty organ recitals at Stanford University, has returned to this city and resumed his organ work at the First Presbyterian Church in Oakland. His return was greeted with much pleasure by the large congregation that has ever since been crowding the church. Last Sunday, September 8th, Mr. Eddy played the following excellent programs, assisted by the soloists and choir of the First Presbyterian Church: Morning Service, 11 a. m.; Organ Prelude, Romanza in B flat (W. Woldenholme); Anthem, Short Te Deum in D (Dudley Buck), solos and quartet; Offertory, organ, Meditation (F. F. Harker); Song, Judge Me O God (Dudley Buck), bass solo; Organ Prelude, Coronation March (Johann Svendsen). Evening Service, 7:30 p. m.; Organ Prelude, From the Southland (Harvey R. Gaud); Anthem, Rejoice in the Lord (F. F. Harker), soprano and quartet; Anthem, I Sought the Lord (Frederick Stevenson), contralto solo and quartet; Nocturne in B minor (Arthur Foot); At Dawning (Charles W. Cadman), arranged by Clarence Eddy; Chromatic Fantasia (Louis Thiele).

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THE FOURTH LIBERTY LOAN

The campaign for the Fourth Liberty Loan begins September 28 and closes October 19. While the amount has not yet been announced, it is generally conceded it will be for a larger amount than any of the preceding loans. The American people, therefore, are called upon to raise a larger sum of money in a shorter length of time than ever before. There is need, therefore, for prompt action—prompt and efficient work and prompt and liberal subscriptions. We have a great inspiration for a great effort. The news from the battle front inspires every American heart, not only with pride and patriotism but with a great incentive to do his or her part. There is no shirking, no shifting of the individual burden, no selfishness by American soldiers in France; there should be none here. We are both supporting the same country and the same cause—our Army in one way, ourselves in another. Theirs is the harder part, but at least we can do our part as promptly and loyally and efficiently as they do theirs.

MAEEL GARRISON READY FOR BIG TOUR

The distinguished American prima donna soprano, Mabel Garrison, who has become such a great favorite with our musical public, and who will be heard this season on the Pacific Coast, will return from her summer vacation on her farm near Valois, N. Y., the end of this month, and will immediately proceed to get ready for her big transcontinental concert tour. Miss Garrison, together with her husband, Geo. Siemonn, have been enjoying farming since the singer's conclusion of her operatic engagement at Ravinia Park, Chicago, and will now be sufficiently rested to enter the new season with renewed energy. Miss Garrison also scored a triumph at the Cincinnati Music Festival, on which occasion she proved one of the stellar attractions. We are certain that Miss Garrison's visit in California, under the management of L. E. Behymer and Selby C. Oppenheimer, will be awaited with much pleasure by our music lovers.

ALICE MAYER RETURNS FROM VACATION

Alice Mayer, the skillful young pianist, has returned from her vacation in Mendocino county, and no doubt she brought back with her the various detachments of Kewpies which she sends occasionally scurrying among her friends. Although she has not killed that deer she promised the Musical Review she will nevertheless be game to enter upon the new season with renewed zeal, which may result in another excellent concert some time during the year.

ELIMINATION OF UNNECESSARY ACCIDENTALS

Laurence Phillip, the distinguished Australian pianist, who recently located in San Francisco, has addressed the following interesting letter to the Pacific Coast Mu-

sical Review, which we gladly direct to the attention of our musicians:

To the Editor of the Pacific Coast Musical Review:

Dear Sir: I wonder if the musicians of San Francisco, and neighboring cities on the Pacific Coast, will join me in a movement to induce publishers to excise unnecessary accidentals in music. To make my meaning clear—Let us take a work written in the key of G. If a particular F is made natural in one bar, and the same note appears in the next bar, it should not require a sharp before it to show that the natural is no longer to be observed. The observance of this rule would eliminate a lot of unnecessary marks and make music easier to read. Music published in Russia just previous to the war followed this plan. Mr. Wallace Sabin has assured me of his great interest and sympathy in such a movement and I feel glad to have the support of the writer of the charming incidental music of *The Twilight of the Kings*.

Very truly yours,

LAURENCE PHILLIP.

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JOSEPH B. CLAREY'S COMPOSITIONS

Prior to his departure for Portland, Ore., from which city he will return East, J. P. Blake, president of the Art Publication Society of St. Louis, told us of the excellent work Joseph B. Clarey is doing in this city. Mr. Blake is a fine judge of good compositions, as may be gathered from the excellent selection published by his organization, and he said that a list of Mr. Clarey's works will prove a surprise to those who seek adequate works to put on their programs for the coming season. Mr. Clarey is well known here, and notwithstanding an affliction of his eyes, his compositions are carefully compiled and arranged and contain melodic as well as poetic character. They are most grateful musical conceptions.

MRS. STANAGE BROWN RESUMES STUDIO WORK

Mrs. Myrtle Stanage Brown, the well known Alameda vocal and piano teacher, has resumed her studio work at 1014 Walnut street, Alameda, after spending four delightful weeks in Southern California. She will also resume her activities in choral, choir and concert work, and is therefore looking forward to a very busy season. Mrs. Brown spent her vacation at the Chase Plantation in Corona, California, and reports that she had a complete rest from musical activities. The plantation is very large, 1,250 acres, with 60,000 trees, and Mr. and Mrs. V. C. Pickford, her hosts, took great pains to show and explain to her the entire process of citrus fruit growing and packing. It is interesting to know that one carload of lemons brought not less than \$4,800, and grape fruit sold for 7, 8 or 9 dollars per box. Mrs. Brown was invited to motor to many beautiful scenic spots in Southern California, and she enjoyed everything but the climate, which was just a bit warmer than conformant with comfort.

CARL SEYFFARTH TO RETURN TO NEW YORK

It was the plan of Carl Seyffarth, the young San Francisco pianist, to remain in California indefinitely but he is to return to New York City, where he has already spent three seasons studying with two of the master pianists. Upon the advice of a prominent pianist Mr. Seyffarth returned to California last May to enter upon a retirement for two years, but since a New York manager has offered him a flattering contract he will return on September 10th to the East. Mr. Seyffarth is at present in Los Angeles playing a return engagement, having appeared there during July. During the summer Mr. Seyffarth has played in Vancouver, Victoria, Seattle, Portland, Woodburn and Los Angeles. His return to New York will be his fourth season in the city, where he will remain for three years. Mr. Seyffarth is also a playwright, two of his vaudiville playlets being now performed in the Orpheum circuit, a one-act play called *Wolves*, now in the hands of Nazimova, and five one-act plays A. Knopf will publish in November.

MME. GUSTIN FERRIER'S PUPILS RECITAL

The pupils of Mme. J. Gustin Ferrier gave the following excellent program in a manner that testified to their fine training and ability in their teacher's studio 1409 Hyde street, on Saturday, August 31st:

Mrs. Leonie Perrine—O Sleep, Why Dost Thou Leave Me (G. F. Haendel); Mrs. Gladys Sarratt—When the Roses Bloom (L. Reichardt), Samson et Dalila (St. Saens); Carolynne Weissich—I Know a Hill (B. Whelpley), Mignon (Conrains tu le Pays) (A. Thomas), Dawn in the Desert (G. Ross); M. Louis Arnoux—Mignon (A. Thomas), Romance de la Sauge (J. Massenet); Emilienne Combette—Vie de Boheme (Puccini), Rondo d'Ellet de Loterie (Piccolo); Leonie Perrine—L'Eofar, Prodiges (Debussy); Marie Weissich—Noces de Figar (Mozart), Absent (Metcalfe), Josephine Tapie; Madame Theophile (Th. Gauthier); Camille Leger—Lullab (Scott), Fetes Venitienne (Campra); Alice Ratye—Oas' (Poundrain), Solveig Song (Grieg), Louise (Chapertier); duo, Mrs. Perrine and Mrs. Olsen, Norma (Bellini); Mrs. Henriette Olsen—Lost Chord (Sullivan), I Une Prison (K. Hahn), L'Adieu du Matin (Pessard).

MISS WESTGATE AGAIN ACTIVE FOR SEASON

Miss Elizabeth Westgate, after spending the summer in her beautiful summer home in Brookdale, Santa Cruz County, is again busy with her large piano classes and her church work. She will also resume her occasional letters for the Pacific Coast Musical Review as soon as the season is under way. Miss Westgate is one of the busiest and most capable pedagogues and composers in the bay region, and her interesting letters are always read with great pleasure. She is a capable pianist, organist and her choir work must be regarded as among the foremost in this section of California.



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M. Antoine De Vally is steadily perfecting the details of his Opera Club, whose members will witness real French opera staged and sung in real French style. The season is expected to open in December at the Fairmont Hotel. The Norman room will be remodeled into a replica of the historic Theatre Marie Antoinette in the Palais de Versailles under the direction of Louis Mullgardt. He will follow the plans of Loring Rixford, who is unable to do so personally, as he is in Paris on business for the Red Cross. Some will contend that the Red Cross should absorb all the spare time and money of the public to the exclusion of opera at present. But let them bear in mind the words of our President and of such clear thinkers as Thomas Edison, to the effect that, in our present universal stress music is a national necessity. Under its influence men accomplish the impossible. It is needed to keep the fires of sentiment burning.

War-ridden Europe realizes its value. Both the great opera houses in Paris are open, while the cheap theatres are closed. At the Opera Comique they recently gave a successful premiere of a work founded on a Chinese subject, "Ping Sin." Now, when ideals are becoming realities, is the time for Americans to rise and make opera a necessity instead of a pretended luxury, as it has been in the past. M. De Vally offers to San Francisco, whose people are world renowned patrons of music and the arts, a wonderful opportunity to hear and adopt the genius of their ally, France. The subscription list is open to all. Any one may become a member of the Opera Club by paying one hundred dollars for the privilege of hearing forty-five performances throughout a period of four months. Three operas will be played each week.

Judge Henry Melvin heads the executive committee. Assisting this body will be an aid committee. The presidents of the various clubs in the bay regions will be invited to compose this. An important feature of the duties of this committee will be to receive the visiting foreign commissions at the Theatre Marie Antoinette, in the style of the opera receptions abroad. The entire atmosphere of the theatre will be most intimate. To initiate the audience more thoroughly into the beauties of the operas, most of which are quite new to San Francisco except by reputation, a special lecturer will discuss them before the rise of the curtain at each performance.

The stage settings are being designed by Haig Patigan in as perfect accord with the intentions of the composers as possible. As a rule, any "exterior" or "interior" is thrust upon the opera-goer as "good enough." But M. De Vally, with true Gallic instinct, knows the immense value of the picture behind the music. One American opera, yet to be selected, will be a feature of the season. Also, a ballet from the pen of a local composer will be staged.

Horace Britt, the eminent 'cellist, will be musical director, co-operating with a conductor from Paris. The ballet will be in the hands of Mme. Lila Maple.

MATZENAUER'S PATRIOTIC SERVICE

Madame Margaret Matzenauer, prima donna contralto for the Metropolitan Opera Company, has added to her already long list of war gifts both of money and of service in the following letter:

August 18, 1918.

Mr. Kendall K. Mussey,
War Camp Community Service.

Dear Sir: I wish to place my services at the disposal of the United States Government through the offices of the War Camp Community Service and shall be happy to assist in any patriotic concerts whenever it may be possible. Mr. Frank La Forge will be associated with me and I enclose our itinerary so that the proper bookings can be made.

Yours with patriotic greetings.

MARGARET MATZENAUER.

Ever since the United States entered the war Mme. Matzenauer has been lavish in her work for the enlisted men. She has presented the entire proceeds of her Boston and New York recitals to war charities and has sung many times for the men in service. The War Camp Community Service has already booked many appearances for Mme. Matzenauer in New England and other sections of the country, and her generous offer will result in at least twenty concerts with a total audience of at least 50,000 persons.

That the War Camp Community Service is able to present such a great artistic opportunity to the men in the service many of whom have never heard great artists from the East is a striking example of the diversity and value of the work of the service. Frank La Forge, besides his part in the musical program, has enlisted in the W. C. C. S. Speakers' Bureau and will tell the public and the uniformed men what the service is doing for their welfare.

Mme. Matzenauer's itinerary is as follows: October 3rd, Denver; October 13th, Chicago; October 21st, Rochester; October 22d, Syracuse; October 24th, Philadelphia; October 28th, Utica; October 29th, Detroit; October 31st, Hamilton, O.; November 4th, Springfield, O.; November 6th, Rockford, Ill.; November 8th, Washington, D. C.; November 10th, Boston, Mass.; November 19th, New York; November 22nd, Cleveland, O.; November 25th, Chattanooga, Tenn.; November 27th, Houston, Texas; December 3rd, Los Angeles; December 7th, Los Angeles; December 8th and 15th, San Francisco.

THE OAKLAND EXPOSITION

Thomas B. McGinnis, of the San Francisco Board of Supervisors, has been placed in charge of the city's municipal exhibit at the Pacific Coast Land and Industrial Exposition which will open in Oakland September 9th and continue until October 6th.

"The exhibit will be a very beautiful one in cyclorama effect," declared Mr. McGinnis today. "Everything that this city is doing and intends to do—its interest in every department will be shown. There will be a background of the plaza, the Auditorium and the City Hall and the exhibits will be placed under the direction of their various heads."

RICCARDO STRACCIARI

Riccardo Stracciari, who will give his famous conception of the title role in Rossini's "Barber of Seville" on the forthcoming tour of the Chicago Opera Company, on which occasion the Rosina will be sung by Mme. Galli-Curci, looks upon this role as the one which has given him most pleasure and brought him more honors than any other in his great repertoire of some fifty operas.

It is with great pride that Mr. Stracciari, in a recent interview, stated that it was quite true that in 1915 he was selected by the management of La Scala in Milano, to sing the Figaro in the "Barber of Seville" when La Scala gave four special gala performances of this opera in honor of the centenary of Rossini's masterpiece. Out of all the baritones available, Stracciari was chosen. Instead of four performances, as announced, he sang the role in rapid succession sixteen times. In the audience at the opening performance was the famous Toscanini, who, after the performance embraced Stracciari—a very unusual honor. The conductor was Maestro Mancinelli, who, addressing the baritone after the first act, remarked: "You have made me forget all my best reminiscences of the 'Barber.'" The Rosina was sung by the youthful Senorita Hidalgo. These performances were followed by Festival performances at the Opera Comique, Paris; at the Lyons Opera House; at the Constanzi in Rome (under Maestro Vitale), and at the Teatro Colon, Buenos Aires, where Senora Barrientos replaced Senorita Hidalgo.

In all these towns Stracciari was the center of attraction, and was honored in every possible way, besides earning an enormous fee, which the writer will not quote, as the figure would appear to be fictitious. But it should be remarked that Mr. Stracciari in order to fill these engagements, interrupted the tour of his own "Barber of Seville" company, which at that time was being conducted through the biggest cities of Spain and Italy. On this tour during Stracciari's absence, no less a celebrity than Mattia Battistini sang the role of Figaro, the Rosina was sung by Paretto in Spain and by Sari in Italy. Maestro Paniza, who will return to this country for the coming season, was at the conductor's desk. Superb artist and great singer that he is, Battistini could not fill the gap caused by Stracciari's absence. Whilst the baritone, Stracciari, was reaping gold and honors singing Figaro in Italy, the impressario, Stracciari, with his own company, nightly lost large sums in Spain.

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PUBLISHED EVERY WEEK

OL. XXXIV. No. 25

SAN FRANCISCO, SATURDAY, SEPTEMBER 21, 1918

Price 10 Cents

REDFERN MASON DOING RED CROSS WORK IN FRANCE AND WRITING ARTICLES FOR THE PAPERS

In a Very Interesting Personal Letter to the Editor of the Pacific Coast Musical Review Former Music Critic of the San Francisco Examiner Tells of His Work in France, and How He Narrowly Escaped Death From Shells Shot Into Paris by Long Range German Guns—Writes Realistic Description of "The Symphony of the Alerte."

Redfern Mason, former music editor of the San Francisco Examiner, and one of the best informed and most erudite writers on musical subjects in the United States, is now in Paris, France, doing Red Cross work and writing interesting articles for a number of papers both in the English and French language. Mr. Mason, during several years of constructive activity in San Francisco journalism, has endeared himself to a large number of people, and has conquered for himself a number of staunch friends who will be glad to hear what he is doing. Although the letter received from Mr. Mason was written personally to the Editor of the Pacific Coast Musical Review, we know that its writer will not be offended if we take the liberty to quote certain parts of it that may interest the musical people of the Pacific Coast. So here are some portions of this welcome letter:

Paris, France, August 18, 1918.
"Overseas," 53 Rue Ste. Anne.
Seven months since I left San Francisco; just three of them I have spent in Paris. Red Cross work, and now editing along with Alfred Brase of the Philippines, an American-English-French bi-monthly, "Overseas," with occasional French articles for the Parisian dailies. How goes the Pacific Coast Musical Review? Gaily, I hope. The usual round of celebrities is impending, I suppose. With Selby Oppenheimer and Frank early at the helm, and the Symphony? See the Musical Courier occasionally; it certainly does give the news. I was nearly killed by a shot from Big Bertha; dug a hole in the pavement ten yards from where I was seated. We have "Alertes" occasionally, and the most terrifying of them inspired me with a story. It will be seen from the story appended to this letter that alertes are warnings to the Parisians that airships are approaching.—Ed.) Alfred Hertz's brass is pale effect compared with the deep burden of the Parisian barrage, and the appalling sforzando of the enemy's bombs. Damrosch, looking very uncomfortable in his Red Cross uniform, gave a concert at the Conservatoire. He missed the chance of praying to Paris that America still loves Beethoven and Wagner, and in distinguish between a genius and a peche. He gave us Saint-Saens and Debussy. My heart clamored after the Polka and the Liebestod.
I am here in Paris, I hope, till the end of the war. I may stay here longer, for I have always loved the place. When you see George McManus give him my best regards. I am trying to get at my correspondence now. Believe me, American effort is making a profound impression here. Our boys are everywhere, blazing with energy, ablaze with enthusiasm, veritable human dynamos. I am good things about my successor on the Examiner. I have done a little critical work here, and hope to do more. But I am sure of one thing, old man, I have a great fondness in my heart for San Francisco, and am sometimes homesick.

Your sincere friend,

REDFERN MASON.

The article on "The Symphony of the Alerte," written by Mr. Mason for Overseas is as follows:

I sat at my window high up in a little hotel on the Quai des Grands-Augustins and listened to the music of the "Alerte." The night was sombre, but red jets of fire stabbed the blackness and the spire of the Sainte-Chapelle and its attendant gables stood out, etched momentarily on the blood-stained banner of the dark.

The sirens howled, and sitting there in the pale of the old city, where Villon wrote and Dante heard Sigier "sylogize invidious truths," it seemed as if the chimeras of Notre-Dame had discovered a voice and were uttering the spirit of disaster and eclipse. It was a witches' Sabbath more tremendous than that which Goethe pictured in the Walpurgis Night, with the cannon of the barrage groaning an infernal bass. Perhaps in some unknown attic of Paris some Berlioz, not yet revealed to fame, might be taking note of this dire symphony.

Unique tonal effects undreamed of in his aesthetic philosophy. The hoarse thunder of the starving multitudes in Vienna, crying "Bread, Bread," gave Gluck the idea for one of his choruses; Charpentier found music in the confused uproar of Paris; Beethoven realistically envisaged the storm in his "Pastoral" Symphony. But what composer has pictured in tone a scene so grimly grandiose as that concert of detonations and whirling aeroplanes to which I sat and listened that night?

How poor and ineffective seems the

tright and the Sirens yelled with a fierce defiance that made the chant of the wish-maidens in "The Walkure" a lullaby.

Gradually the frenzy of sound subsided, and then from the towers of Notre-Dame came the sound of bells, gentle at first, as if hesitant, then louder, finally breaking out into a triumphant carillon. From Saint-Sulpice and St. Germain-l'Auxerrois came answering voices and the bell of the Sainte-Chapelle added its note of jubilation. The crude music of the pompiers joined the nocturnal concert and, in a voice of silvery joy, a trumpet intoned the Marseillaise. Never had musician such an audience. He could not hear our applause; but if good-will has power to wing itself on pinions of the spirit, he must have felt it.

THE SIGN OF THE TIMES

Efficient American Selected for the Concertmastership of the Boston Symphony Orchestra is Most Encouraging News

The announcement that Fredrick Fradkin has been selected as concert master of the Boston Symphony Orchestra is indeed pleasant news for everyone who has the interest of the American artist at heart. Mr. Fradkin will be remembered by many of our readers as having appeared not very long ago on the Orpheum circuit. We can hardly imagine that Mr. Fradkin was at his best on that occasion, for his solo work was not all that it might have been desired. Nevertheless it is not always certain that a fine soloist will make a fine concert master. And vice versa a fine concert master does not always make a brilliant soloist.

It is evident that the management of the Boston Symphony Orchestra would not have chosen Mr. Fradkin if he did not thoroughly qualify for the position. This prominent American musician is a graduate of the Paris Conservatoire of Music and this fact kind of strengthens the rumor that M. Chevillard has been selected as the conductor of the Boston Symphony Orchestra, for he is director of that Conservatoire, and possibly has been consulted as to the concertmastership. At least the director usually is consulted when a concert master for a symphony orchestra is to be chosen. Otherwise nothing new has been reported about the Boston Symphony Orchestra situation.

MR. AND MRS. FICKENSCHER

Mr. and Mrs. Arthur Fickenschers have been very active in New York this summer. Among some of their pupils is a contralto soloist of one of the leading churches in Pittsburgh, the leading soprano of a new New York production, the contralto soloist of a large Catholic church in New York proper, and the prima donna of one of the new musical comedies. Mr. Fickenschers has been in the East since last October and Mrs. Fickenschers joined him in June, after a most successful season on the coast in carrying on both classes as well as her church and synagogue solo positions. Several artist pupils have followed them to New York, so Mr. Fickenschers will remain for another season, while Mrs. Fickenschers expects to return to the coast by the last of December to resume her teaching. She will have as her headquarters the Emerson Studios at 139 Geary street.



MISS HARRIET PASMORE

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The crash of a falling bomb filled the air with its appalling reverberations. Fragments of splintered shell rattled on the pavement like broken glass and, in the intervals of the uproar, there was a silence so profound that you could almost feel the heart-beats of millions of tense men and women.

Here was an improvised Messe des Morts from which the composer of "La Damnation de Faust" might have learned a lesson in simplicity, and he might have added to his prodigious orchestral tech-

instrumental tumult of Liszt's "Hunnen-schlacht" in comparison with the terrifying drum-beats of the guns. They vociferated in Titanic chorus; the men who served them were the embattled minions of the Marseillaise. It was the secular conflict between the Latin and barbarian; it was Ragnarok; it was Armageddon; the forces of the light and the battalions of darkness were gripped in the supreme struggle.

Again and again, the fearsome noise of exploding bombs filled the gloom with

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ALFRED METZGER Editor and Publisher
HERBERT I. BENNETT Managing Editor and Business Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway. Robert Alter in charge.

VOL. XXIV. SATURDAY, SEPTEMBER 21, 1918 No. 25

The PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores

Entered as second-class mail matter at S. F. Postoffice.

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

CHICAGO PAPER ENDORSES MUSICAL REVIEW

The Presto, a Leading Trade Publication, Agrees With
This Paper Regarding Its Attitude Toward Artists
Who Do Not Believe in Advertising

The Presto, a leading music trade publication of Chicago, printed the following splendid editorial article in comment of an editorial published in the Pacific Coast Musical Review. This article, which appeared in the Chicago paper of September 5th, is sufficiently timely and interesting to merit complete reproduction in these columns:

Until comparatively recent years there was an unwritten law which precluded advertising by devotees of the fine arts. Professionals, especially in music, seemed to accept the unreasoning illusion that publicity had not come through the work of their hands and voice did violence to the muses. But gradually this singular attitude toward the things that are real and progressive is being dissipated.

On this subject, as directly applying to music, we find an editorial in the "Pacific Coast Musical Review" which could be well worth reproducing. We can, however, present only some of the more pointed conclusions arrived at by Mr. Alfred Metzger, himself an accomplished musician as well as writer. Mr. Metzger bases his editorial upon a letter which he had received from a manager who, quite frankly refusing to employ the music journal as a means of promoting talent, nevertheless manages to work in a good deal of indirect, but very subtle, publicity in one of those convenient communications "to the editor." Following is what the Pacific Coast Musical Review has to say on that part of his subject:

Here is a most remarkable attitude to assume toward advertising. The press should first make an artist known, and then, after this has been accomplished, the artist will consent to advertise as a token of gratitude toward the press and as an appreciation for having been generous when it was most needed.

From the above it would seem as if the press of Los Angeles was a charitable institution that depended upon the attitude of the artists for support. Suppose the great business houses in the country would be similarly constituted, how many papers could there exist in America?

What Mr. Metzger says about the relationships which existed between artist and the press applies with almost absolute accuracy to the relation of the trade paper to more material things. The music journal is published for specific purposes. It is not designed merely to give emphasis to the essential character of music, or to proclaim the undying love of sweet sounds which is inherent in the human soul. All of that is, of course, incidentally a part of the music journalism—the trade paper as well. But directly the music trade journal is published as a medium of intercourse between the makers and the sellers of musical instruments.

Were the music journal of critical kind to devote its space to whatever artists might feel the need of such assistance there would be nothing fair to the other artists, who, appreciating the influence of the press, are always ready to do their share in sustaining it. The publication office is not a clearing house of eleemosynary import. It is, or should be, the head center for the dissemination of news which may directly concern and benefit all who read, because that kind of reading is direct bearing upon the reader's life work. The same thing applies to the critical journal that pertains to the trade paper.

During the thirty-five years of Presto's existence, this paper has probably devoted as large a proportion of space to the unpaid recognition and promotion of pianos and other musical instruments, as any other paper of any special kind. Every issue has contained descriptive matter and complimentary mention of instruments makers of which have never rendered any financial return. Still more space is constantly given up to manufacturers whose support has been so desultory and uncertain as to be almost a negative quantity.

In business, as elsewhere, the law of compensation must hold. Reciprocity is as essential here as anywhere. And it is not possible for any publication,

whether artistic or industrial, to persistently favor any special interests without a reference to compensation and at the same time do justice to those other interests that show their appreciation in a businesslike manner.

Advertising is business. It is, after a very large part in the business of the musical art and the musical instrument manufacturer. Therefore, at Mr. Metzger has said in his "Pacific Coast Musical Review" is timely and it applies directly to conditions that exist in both the art world and in the music industry. We believe that his views should have the effect of stirring the practical exponents of musical art throughout the large territory which is covered by our far-reaching contemporary. And, so far as it applies to Presto, the matter is an old one and one which probably requires very much less emphasis than is here given to it. Nevertheless, we believe that what is said in the following is so fair, even if unusual, that we give it place with the endorsement of a trade paper that knows by experience just what it means and the full justice of it.

But to come back to the preface of the editorial. When the Pacific Coast Musical Review addressed the artists, he did it of using its columns for the purpose of advertising. As we know, we do not use our columns for the purpose of advertising. Hardly ever do we mention a new book or a new record. If we should advertise, it would be in the way that we welcome. This paper believes in advertising, and the news they are entitled to. But the purpose of the Pacific Coast Musical Review will be to give the artist from the standpoint of the sales of his work, and not ONLY, and not from the standpoint of the artist's own ONLY.

SASLAVSKY JOINS CHAMBER MUSIC TRIO

The arrival of Alexander Saslavsky in San Francisco and the retirement of Eugenia Argeewicz from the Shavitch-Argeewicz-Bem Chamber Music trio, has made possible the reorganization of this trio, which will now have for its violinist none other than the famous former concert master of the New York Symphony Orchestra, Miss Argeewicz found herself swamped with solo engagements throughout the State, her services being everywhere in demand, until it became difficult for her to give proper time and attention to the work of the trio, so with the possibility of her confining herself to the co-operation of Saslavsky in their work, she has retired to devote her attention entirely to her violinistic work, which will continue under the management of Selby C. Oppenheimer.

The acquisition of Saslavsky to the musical colony of San Francisco is a most important event of the season. Saslavsky, like Shavitch and Bem, is Russian, filled with the fiery temperament of his race, an artist of international repute, and a violinist ranking with the world's greatest. For years he has been at the head of the Saslavsky String Quartet, an organization that has been heard in all the principal music centers of the United States, and as an authority on chamber music he stands second to no one. For twenty-two years he has played as concert master of the New York Symphony Orchestra, under Walter Damrosch, only leaving that fine orchestral body to take up his home in the west. Just prior to coming to the Coast, Mr. Saslavsky spent several summer months in the city of Denver, giving there thirty ensemble and sonata recitals.

His association with Vladimir Shavitch, pianist, and Stanislas Bem, cellist, ranks the new trio among the leading chamber music organizations. Musically California gains inestimable prestige by having three such distinguished players enrolled under one ensemble banner. The three concert series already arranged for the trio by its manager, Selby C. Oppenheimer, will go forward as arranged, the events taking place at the Italian Room of the St. Francis Hotel on the Tuesday nights of October 8th, November 12th and December 10th. Notwithstanding the addition of the famous violinist, Manager Oppenheimer will not make any advance in the original prices scheduled for these fine concerts.

Saslavsky is the possessor of a most complete library of chamber music, and the players will include many of these works in their programs. They are now engaged in completing the details of what will be played, and music loving San Francisco will surely be charmed at the character of the offerings they will give. Subscriptions for the preliminary series at the St. Francis are now being taken by Manager Oppenheimer at his office in the Sherman, Clay & Co. building.

YOLANDA MERO TO APPEAR IN CONCERT

Among the early season bookings of Manager Selby C. Oppenheimer will be a joint piano and song recital by the famous pianist, Yolanda Mero, and the superb American tenor, Lambert Murphy. The transcontinental tours of these fine artists converging at San Francisco has made it possible for Manager Oppenheimer to induce them to join forces here to give one combination program, and this will be offered at the Savoy Theatre.

Pianists, as well as musicians generally, have long shown considerable interest in the rise to fame of Yolanda Mero. It will be remembered that at her last appearances in this city some half dozen years ago she created an impression that at once stamped her as among the foremost artists on her instrument. Since then her art has naturally broadened, and one of the scribes in New York classified her as the greatest of the piano. Madame Mero's fine art has easily placed her as the leading woman exponent of pianoforte since the passing of Tarenno.

Of Lambert Murphy and his art it becomes only necessary to refer to the superb talking machine records that have made him the voice in almost every household in the land. With but one recital scheduled for these two artists, the very best of their programs will be crowded into the one offering, and a special program of unusual strength will be given. For this event mail orders may now be sent to Manager Oppenheimer. Care should be exercised to include the Federal war tax in all mail remittances for concert tickets.

HOLIDAY MUSIC AT JEWISH TEMPLES

New Year and Day of Atonement Universally Celebrated
in San Francisco and Cantor Liederman at Temple
Israel Impresses With His Art

The various Jewish temples of worship were the scenes of impressive services during the New Year and Day of Atonement Holidays, which were universally celebrated by those of the Hebrew faith throughout the world. Music being a specially important feature of these services, large congregations that assembled to worship on these days were treated to vocal and instrumental compositions of both a traditional and more modern character. Cantor Rinder at Temple Emanuel, Cantor Rabinowitz at the Geary Street Temple, Cantor Rappaport at the Synagogue at Webster near McAllister street, and indeed the various singers or cantors, presiding at the various houses of worship, had an opportunity to prove how necessary music is in the matter of religious devotion.

The writer attended the services at Temple Sherith Israel, corner of Webster and California streets, where Cantor Liederman presides over the musical destinies and Rabbi Nieto impresses with his eloquence. The position of Cantor in a temple is unusually important. Indeed, a Jewish service of worship would not be such in the real sense unless the Cantor was present to chant or sing the various parts of the services entrusted to him by tradition. And this part of the service depends absolutely on the ability and qualifications of the Cantor regarding the relative impression it makes upon the congregation that is assembled there to worship.

Cantor Liederman is beyond doubt one of the best qualified Cantors it has ever been our pleasure to listen to. His voice is clear and flexible, and his high tones ring out with the resonance of a silver bell. He never shouts, as is so often the case on occasions of this kind, but he sings with poetic insight, religious emotionalism and delicacy of phrasing that can not but strike the ear most pleasantly. He was on this occasion splendidly assisted by an augmented choir, whose women's voices in particular rang out true and pliantly. There was also fine organ accompaniment and a special orchestra. The musical services at Temple Israel were indeed a doubt among the most impressive and most sincere demonstrations of this kind the writer has heard.

The musical programs were skillfully arranged, anthems, quartets, duets, trios and solos being cleverly placed, and organ and orchestral settings forming solid backgrounds. Mr. Liederman interpreted the traditional melodies in a manner that appealed both to head and heart, and the Congregation Sherith Israel possesses in this excellent singer a Cantor for whom it surely deserves to be envied.

A. M.

THE FOURTH LIBERTY LOAN CAMPAIGN

No more pleasant surprise could have been prepared for the appetite of America and her allies, sharpened to the taste of victory by the recent tremendous successes in France, than the news that American man power was substantially in excess of estimates. Where a registration of 12,500,000 men had been prepared for under the new 18 to 45 regulations, preliminary returns indicated that 14,000,000 men had added themselves potentially to the American army. All German evasion of the threat of America's enormous army in Europe must cease in the face of these returns. The German camouflage of utter disregard for America's "untrained" forces in the field lasted but a short time, and deceived few of the Kaiser's credulous subjects while it lasted.

The untamable courage of the American, revealed at a score of places after Cantigny and Chateau Thierry, made it easily understandable why Ludendorff should fall back to the Hindenburg line. The enormous reservoir of waiting fighters from which Foch can draw must give the German General Staff good grounds to worry as to whether the retreat can be halted at the Rhine. Another factor just as depressing to German morale is the threat of America's inexhaustible financial resources. The feat of the United States in raising either six or eight billions for war purposes in the three weeks between September 28 and October 19 will so far surpass anything Germany has been able to do in war finance as to seem to the German mind more a bad dream than a stern reality.

The Fourth Liberty Loan will be raised in those three weeks, whether Secretary McAdoo's call is for six or eight billion dollars. The fighting temper of the United States guarantees that, setting aside consideration of the fact that civilian America would not dare, to preserve its self-respect, to fail to back up its fighting sons abroad. The only questions are: In how much less time than three weeks can the allotted sum be raised, and how much of an oversubscription can be raised. Buy every dollar's worth you can.

The Fourth Liberty Loan Campaign opens September 28.

CLARENCE EDDY TO DEDICATE NEW ORGAN

Clarence Eddy will dedicate the new organ of the St. John the Baptist Catholic Church in Fresno next Tuesday evening, September 24th. He will be assisted by the Boy Choir of that church, and the program he has prepared for that occasion has been selected with that fine artistic judgment which always characterizes Mr. Eddy's recitals. No doubt a large audience will crowd the Fresno church on that auspicious occasion.

SAM FOX COMPANY PUBLISHES SOUSA MARCH

Big Cleveland Publishing House Receives Order from Famous March King to Bring Out His Latest Work Entitled Wedding March

With Americanism making itself strongly felt in music as well as in all other pursuits, the demand had come for a wedding march to take the place of those compositions already so well known and of German origin. John Phillip Sousa came to the rescue by dedicating to the American public a new wedding march, and the Sam Fox Publishing Company of Cleveland, Ohio, received the great honor of bringing this epoch-making work before the American public in printed form. Those who have heard or seen this Wedding March proclaim it to be a Sousa masterpiece, which will live in the musical history of the country as a monument to this eminent American composer. It has been suggested that this new march should be played by all naval bands during the Fourth Liberty Loan Campaign, which fact will no doubt be strongly featured in the entire press of the country. The Sam Fox Publishing Company is to be heartily congratulated on this genuine triumph, which is unquestionably one of the biggest enterprises ever undertaken by that energetic firm and possibly by any publishing house. That this wedding march will enjoy a great sale goes without saying.

ANOTHER STAR IN PASMORE CONSTELLATION

The expectation aroused by the debut of Harriet Pasmore at the Lemare organ concert at the Civic Auditorium on Sunday evening was fully gratified by the youthful singer, who proved herself by voice, culture and style to be worthy of a place among great singers. She showed a contralto voice of striking beauty, without a weakness or flaw in quality or power throughout the great range demanded by the songs she sang, viz., from A flat below the staff to G above in the Saint Saens number. It was noticeable that her A flat below filled the immense hall just as completely as the upper register. Noteworthy above all things was that rarest of all accomplishments, a perfect intonation. If, to have a great voice, beautiful in quality throughout its register, combined with perfect training in the art of song, pure diction in language, together with sympathetic and dramatic power, constitutes an artist, Harriet Pasmore must be classed as such. May her auspicious beginning lead her on to greater excellence and a brilliant career.

Mrs. Suzanne Pasmore-Brooks played a well sustained and sympathetic accompaniment. Another star has been added to the constellation Pasmore in the person of Harriet Pasmore, contralto, fourth Pasmore sister.

The songs interpreted by Miss Pasmore were: (a) Aria, *Amour viens aider* (Saint-Saens), (b) Deep River (Fisher), (c) My Lover He Comes on the Skee (Clough-Leigher).

A. M.

HARALD PRACHT ENTERS TRAINING CAMP

Harald Pracht, the well known baritone soloist, and formerly associated with Kohler & Chase of this city, and more recently treasurer and general manager of the Soloelle Company of New York, has entered the officers' training school at Camp Lee, Petersburg, Va. The Musical Courier Extra of September 7th had this to say about Mr. Pracht, who has a host of friends in this State:

Harald Pracht, treasurer and general manager of the Soloelle Company, New York, has entered the Officers' Training School at Camp Lee, Petersburg, Va., being one of the last civilian appointees to the school. He has frequently expressed the sentiment that he would not miss a chance to serve abroad for any consideration. Being one of the few civilians, he writes that he is being worked harder than he has ever been in his life to keep pace with the trained sergeants who are his classmates. A. A. Brown, who has come from the Pacific Coast, will take up the work of Mr. Pracht at the Soloelle Company.

Frank Winter, of the Player Music Department of the Soloelle Company, has left the New York office for San Francisco, at which point he expects to enter the service.

FREDERICK VINCENT WRITES FROM FRANCE

The following item published on the music page of the San Francisco Examiner of Sunday, September 8th, will be of interest to Musical Review readers:

From "somewhere in France" Sergeant Frederic Vincent, son of Mme. M. E. Vincent, the well known vocal teacher, writes to Selby C. Oppenheimer that he is "able now to do anything from washing clothes in ice water to running a crew of an anti-aircraft battery. Am in an interesting branch of the service—always busy and very few dull moments, unless it rains, then we are given a rest, as aviators do not like wet weather to fly in.

"I have seen some interesting air battles with our heroes victorious, sending the Hun planes to earth either in flames or disabled. Our work is something like duck shooting. Several Hun planes will start across the sky, and then the fun begins. We soon have them guessing; they do not know whether to take on a lower altitude, come faster or slow down, but they generally turn tail and try another time. We have planes to our credit, but I am unable to state the number.

"While we are busy pumping sweet thoughts in the air, the Boches are also busy, and the pleasant musical whistle of their shells keeps the men keyed up and ready to make the Abri Glide. That is not a new

dance—it is the way you reach a place of safety when shells are popping too near.

"I sure would love to hear some good music, but that is a pleasure I hope for in the near future. I could listen to a complete orchestra for about one day steady."

MINETTI QUARTET ANNOUNCES SEASON

The following announcement regarding the new season of the Minetti Chamber Music Quartet appeared in the San Francisco Examiner of Sunday, September 8th:

Giulio Minetti, whose chamber music recitals have been a feature of the musical life of San Francisco for a quarter of a century, announces that his string quartet will give its twenty-sixth series of concerts this winter in San Francisco and Oakland. Although the personnel of the organization has changed several times in the course of its existence, it has always been directed by Mr. Minetti, whose pioneer services in behalf of chamber music in California are difficult to appraise at their just value.

When Mr. Minetti first organized his quartet chamber music was held in slight appreciation here, and audiences were small. Inspired by a love of his art, he persevered steadily in the face of many discouragements, giving series after series of recitals and gradually educating public taste until he had won a faithful following. If the recompense for such work can be measured in terms of attendance, he had his reward when he gave three seasons of concerts in Berkeley under the auspices of the University of California after the great fire of 1906. Audiences grew to extraordinary proportions, and one recital in the Hearst Greek Theatre was heard by 6,500 people—probably a world's record for a chamber music program.

Following his custom of recent years, Mr. Minetti will give his concerts this winter in private residences. Two are scheduled for November and one for December, each program consisting of two quartets and a group of short compositions for strings. The same programs will be given in Oakland, and the quartet has several engagements in nearby cities as well.

A new quartet in G minor by Frederick Zech, dedicated to Mr. Minetti, will be one of the novelties to be introduced. Others are a quartet in E minor by Speaight, an English composer; a quartet in A minor by Tommasini, and Singaglia's quartet in D major. The Tommasini work is one of great difficulty, almost as complex as the famous Schoenberg quartet, but of greater clarity and melodic beauty. The Speaight quartet is based on Shakespearean subjects.

The personnel of the Minetti String Quartet this season will be Giulio Minetti, first violin; William Lاراia, second violin; Louis Rovinski, viola, and Arthur Weiss, cello.

FAMOUS SONGS BY DOROTHY LEE

"Heart Songs" of Strong Appeal For the Home and Studio

Songs of a light semi-classic nature which have attained widespread popularity throughout the entire country and have enjoyed an enormous sale on the coast are the famous "Dorothy Lee Songs."

The first and biggest success by this well loved American composer was "One Fleeting Hour," which proved tremendously popular and is today probably one of the biggest selling songs of this class on the market. The words of this big success were written by Karl Fuhrmann, a San Francisco man, who is well known for his lyrics and poems.

The newest Dorothy Lee song is entitled "I Gathered a Rose," and although it has been off the press less than a year it has attained such popularity as to suggest that it will rival Miss Lee's first composition. "I Gathered a Rose" is a song of melody and genuine heart appeal. It is a love song which is free from any over "sentimentalism" or affectation. Its success has been steady and it seems assured of a place in the hearts of lovers of this style of music.

Other Dorothy Lee songs are "When You Are Truly Mine," "My Dreams," both of which have been successful to a big degree and have become standard song publications. All Dorothy Lee songs are published exclusively by the Sam Fox Publishing Co., Cleveland, Ohio.

NATURALNESS OF EDDY BROWN A FEATURE

One of the notable phases of the personality of Eddy Brown, the noted American violinist, who will make his first appearance here along about the end of November, under the management of Selby C. Oppenheimer, is his total lack of conceit. He gives the impression of being a good natured, easy going young man, who has not the slightest intention of impressing others. He plays as he feels, without reference to his audience. The first impression may be that he lacks temperament, but a moment's playing, as has been repeatedly demonstrated, quickly dispels the illusion. Eddy Brown can talk politics, art and social matters. He is an entertaining companion, and his sense of humor is constantly in evidence. He takes his art seriously, but not so much as to become tiresome. And in his all around mental activity lies the promise that his genius will be ephemeral. Eddy Brown has already come to be known as the standard by which budding American artists must be judged, for this fine violinist is ranked throughout the world on a par with the European masters of the fiddle.

HARRIET PASMORE GIVES INFORMAL RECITAL

Harriet Pasmore gave an informal recital at Sequoia Club Hall on Thursday evening to a large number of

representative musicians, who gathered to honor the young singer. A more extended notice will appear next week.

WESSITSH SONG RECITAL

The song recital that will be given by Mme. Lotsa Patterson Wessitsh at the Colonial Ballroom of the St. Francis Hotel on Tuesday night, October 1st, will attract a big crowd of music lovers and hosts of admirers of the splendid art of song of this talented young artist. Mme. Wessitsh has enjoyed unusual success in her career, and in Europe was established as one of the leading operatic singers, when the war drove her back to her native land for further conquests in her art. At the request of many friends who have heard her since her return to San Francisco, Madame Wessitsh has consented to give this single program of song, which will prove to be an interesting event of the early fall season. A splendid program will be rendered, on which are to be found a number of works new to this vicinity. Mrs. Robert Hughes, the skillful pianist, will be assisting artist, playing the accompaniments for Mme. Wessitsh. The following program of selections will be rendered:

Aria, *Bell Raggio* (Semiramide), (Rossini); *In questa tomba oscura* (Beethoven), *Nel cor piu non mi sento* (Paisiello), *Portami via* (first time here), (Tirindelli); *The Banks of Clouds are Vanishing in Flying Groups* (first time here), *Tender Whisperings* (Rimsky-Korsakoff); *Hai lu li* (first time here), (Coquard), *Les Papillons* (Chausson), *Vielle Chanson* (Bizet); *Aria* "D'Amor sul 'Alì" (Il Trovatore), (Verdi); *Bitterness of Love* (Dunn), *Spooks* (La Forge), *Autumn* (Arensky) *Rondel of Spring* (Bibb). Tickets for the Wessitsh concert are now on sale at Sherman, Clay & Co.'s, Kohler & Chase's, the news stand of the St. Francis Hotel and at Byron Mauzy's.

CARLOS DE MANDIL PLAYS AT THE PRESIDIO

Carlos de Mandil, the distinguished violin virtuoso and leader of the St. Francis Hotel Orchestra, which is in fact, his own organization, appeared at the Presidio assisted with his orchestra, on Saturday afternoon, September 14th, and gave a delightful musical program at the Letterman General Hospital which greatly pleased the enthusiastic audience of soldiers assembled on this occasion. Dr. de Mandil sprung quite a surprise when he addressed his audience in the following manner:

"I know that I came here to play and not to talk, but I feel that you will pardon these few words. In the first place, I wish to tell you that I consider it a great honor to appear before you this afternoon with my orchestra. My country, Spain, is neutral, but I assure you that I am not neutral. I am pro-ally. Absolutely! When requested to come here and play for you I asked: 'What shall we select?' The answer was: 'Give them plenty of Jazz.' That, however, we can not do. I am sorry, but ours is not a jazz orchestra. We are going to try to entertain you with some real music. To help you understand our offerings, I will give a short synopsis of each number as we play it. Now, boys, I only hope that our music will help you in some slight way to a speedy recovery."

It was easily to be observed that the party who wanted Mr. de Mandil to play jazz music must have been mistaken, for the attentive audience of convalescing soldier boys proved by their spontaneous and prolonged applause that the music selected for them pleased them immensely, and Mr. de Mandil correctly decided to give his audience the best he had to offer.

RUDOLPH GANZ

on the

Pacific Coast

November 1918

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NELLY LAURA WALKER

Her Long and Brilliant Record of Successes in Dramatic Indian Stories

Nelly Laura Walker, dramatic soprano, with a voice of exceptionally wide range, and of exquisite quality, has appeared as a soloist before audiences of many thousands, meeting everywhere with great success.

Ten thousand persons listened to her with delight in the Court of Abundance, at the great Panama-Pacific Exposition. A crowded house of thousands of auditors greeted her enthusiastically in the Festival Hall at the Exposition. She has sung repeatedly at the Greek Theatre, University of California, and has received the signal compliment of invitation by William Dallam Ames, then in charge of the Music and Dramatic Department of the University, to appear in the Greek Theatre three consecutive years, at the Sunday half-hours of music. During the present season she made two appearances at the Greek Theatre, both successful.

She made a very noteworthy appearance at the Civic Auditorium in this city recently in connection with an organ recital by Edwin Lemare. On each of these occasions she sang Italian songs in costume.

Miss Walker sang before the National Education Association in the Oakland Civic Auditorium to a crowded and appreciative audience, at the request of Madame Montessori. Among other organizations, by whom she has been endorsed, are the following: California Federation of Womens' Clubs, National Kindergarten Association, Daughters of the Confederacy, National Defenders' Club of Enlisted Men, Indian Board of Co-operation, Sons of the American Revolution, Commonwealth Club of California, Council of Jewish Women of San Francisco, also before the following leading clubs: California, Century, Sequoia, Adelpian, Sorosis, Nineteenth Century, Country, Philomath, Mill Valley, Art League, Mills, To-Ka-Lon, Papyrus, Home and other clubs. She also sang repeatedly for the English Club of the University of California, and for the Treble Clef Clubs in Berkeley and Oakland, and she was the soloist in a performance of "Julius Caesar" at the Greek Theatre.

She has been complimented by Madame Ernestine Schumann-Heink, Emmy Destinn, Madame Bernice, De Pasquali, all of the Metropolitan Opera House, for each of whom she sang by request, and Emma Thursby. Miss Walker was selected by the American Opera Company to take the leading roles in the operas of "Mignon" and "Hansel and Gretel." She was also engaged by the San Francisco Opera Company to sing the role of "Santuzza" in "Cavalleria Rusticana."

Miss Walker has been honored and endorsed by many leaders in musical thought and also by those thoroughly familiar with the characteristics of Indians, as the accompanying testimonials will show.

Comments of Leading Authorities

From Miss Marie Withrow, eminent teacher: Your rendition of the Indian songs was quite perfect and showed understanding and close study. The voice was beautiful and the acting especially interesting. Your work could not be improved. You seem to have acquired with your studies a perfect balance between the acting and the voice. I am sure these songs will never be better done. The whole performance was a joy and a surprise. The working out of the interpretation both by voice and dramatic action seems to me to be perfect in every detail, and manifests the most conscientious study. The songs promise also that in larger works you will be equally successful.

Part of letter from Mrs. H. H. A. Beach, eminent composer, published in San Francisco Examiner: "I must tell you how much joy we had this afternoon at the Greek Theatre, University of California, listening to the superb Indian songs of Carlos Troyer, most vividly presented by Nelly Laura Walker. It seemed to me that she was adequate at every point, singing, acting and above all, in her deep

expressiveness. The large audience listened most attentively and applauded with enthusiasm."

From Carlos Troyer, composer: "I wish to add a few words to the praise you have already received from the local press, and tell you that I greatly appreciate your very clever and dramatic reading of the Zuni songs. Your voice rang out brilliantly. You have rendered the songs in a most realistic manner, and with true musical expression. Your acting, too, was most appropriate and natural. Truly you have shown a personified Indian in song and setting."

From Madame Emelia Tojetti, Chairman of Music Committee of the Palace of Fine Arts: "We feel how fortunate we are in having you to transmit, in tone and actions, the aspirations of a primitive but sensitive race of people. Listening to you I feel enriched because of the suggestion of the real beauty of human joys, and sorrows, and religions, and of the artistic and poetic feeling that you are able to put into the meaning of each song. Hoping to have a chance to hear these songs again I thank you for the splendid program that you gave at the Palace of Fine Arts. The 'Cradle Song'

various Pacific Coast cities. At the P. P. E. her renditions delighted an audience of more than 10,000 in the Court of Abundance and another great audience in the Festival Hall."

Edith Elizabeth Leale, for National Defenders' Club for Enlisted Men: "In behalf of the National Defenders' Club or Enlisted men, for the pleasure of hearing those very beautiful Indian songs, permit me to thank you most cordially for your co-operation."

Caroline L. Esberg, for the International Kindergarten Association: "For the ladies of the International Kindergarten Association let me assure you that each and every one thoroughly enjoyed your performance in Oakland. We more than appreciated your big part in making this day a success."

From the San Francisco Chronicle: "Miss Walker has a sympathetic voice and her dramatic ability enabled her to make the Zuni interpretations realistic."

From the San Francisco Bulletin: "Nelly Laura Walker's admirable singing of the Zuni Indian songs at Festival Hall was a feature of the Convention of the Indian Board of Co-operation. Mrs. Elizabeth Custer, widow of General Cus-

tersity, the voice of Nelly Laura Walker, in the melody assigned to the role of 'Lucius,' heard in open air conditions, with stars overhead and the great amphitheatre, was strikingly effective."

Some of the Indian Songs Interpreted by Miss Walker

(Compositions of Carlos Troyer, sung in costume)

Hunting Song—Used by the Apaches and also the Zunis. This is claimed by the oldest cliff dwellers as a tribal song. They generally sing it and dance while they sing in unison and are roused by it to great enthusiasm.

Midnight Visit to the Sacred Shrines (sung in public for the first time by request of the composer)—On a bright, starry night, the flute priests, two in number, visit the Sacred Shrines of the Dead and recite a flute moody. The object of the visit is to awaken the departed and enlist a response from them that they are still with the living.

Awakening at Dawn—At the break of day the flute priests go through the streets of the pueblo announcing the rising of the sun by singing and by playing their flutes. The people then prepare to greet the sun priest when he calls to them to "arise and greet the Mother Life God."

Sunrise Call—The sun priest calls to the people, through his tuma (horn) to arise. They respond to his call. (The planissimo tones in the song represent the echoes.) This ceremony is concluded by a fervent appeal to the Sun God for guidance and protection.

Lullaby and Invocation—The Indian mother lays her babe in a hammock. Placing a finger upon the eyelids of the baby she tells it to join its playmates above. She then offers a fervent prayer to the Starry Gods to protect her babe.

Sunset Song—As the sun touches the horizon the Indians assemble. They face the sun with uplifted hands and bow with graceful, rhythmic motion as they sing. They are singing until the sun sinks from view. Then they prostrate themselves in adoration of the sun.

Blanket Song—Attired in a most gorgeous blanket the Indian wooer goes to the dwelling of the maid whom he wishes to woo. He dances and sings for her and asks her to walk with him under his blanket.

Medicine Chant—The Medicine Man lays the patient on the ground and, after assuring him there is nothing to fear, tries to divert his mind by telling him funny stories.

Great Rain Dance—The most impressive of ceremonial sings. Great fires are built and the Indians pray and dance. The rain comes, accompanied with thunder and lightning. The Indians shout praises when they see the rain.

Coming of Montezuma—The Chief Priest tells the people to watch the clouds to see the coming of Montezuma, greatest of the gods. This is weird and very interesting.

Hymn to the Sun—This was designed and is sung by the Indians as a choral chant with alternate responses in every stanza. The Sun Worshipers believe they received the song from the sun.

Indian Fire Drill Song—It is held sacred because brought to the Indians by the fire god of the underworlds. The action is picturesque. The Indians use a drill to start a fire, hence the name of the song.

Festive Sun Dance—This is the happiest of the sacred dances of the year. The scene is most impressive when they thank the Sun, Moon and favored Stars.

Geronimo's Own Medicine Song—Of this Geronimo said: "As I sing it, it tells how I go through the air to the holy place, where 'Yusun,' the Supreme Being, will give me power to do wonderful things."

Songs by Charles Wakefield Cadman in costume—(a) From the Land of the Sky Blue Water; (b) The White Dawn is Stealing; (c) Far Off I Hear a Lover's Flute; (d) The Moon Drops Low.

East Indian Songs (in costume)—Among these songs are "A Dream" by Clutson, and "The Snake Charmer" by Liza Lehman.



NELLY LAURA WALKER

is so alluring, and the echoes of the 'Mother's Song' thrill me greatly."

From George Wharton James, Lecturer on Indian Topics: "Those who desire to know the living Indian, as revealed in his songs, his love of children, his tenderness toward the aged, his love for rude homes and burial places, his wonderful hospitality, his courage, bravery and self control—will deprive themselves of great pleasure and profit if they do not avail themselves of any opportunity that offers to hear you sing."

From Redfern Mason (published in San Francisco Examiner): "Nelly Laura Walker sang before the Commonwealth Club with great finish and was correspondingly successful."

By Frank Patterson, in Musical Courier (New York): "The soloist of the Lemare organ recital was Nelly Laura Walker, who did the Zuni Indian songs in costume and was received enthusiastically."

By the Rev. Frederick G. Collett, secretary of Indian Board of Control: "Nelly Laura Walker has been enthusiastically received by large audiences in

ter, was present and praised the singer's art very highly."

From the Pacific Coast Musical Review: "Nelly Laura Walker gave a request recital of Carlos Troyer's Zuni Indian songs before a large audience of Berkeley music lovers, with dramatic force and pleasing vocalism. The performance was received with enthusiasm."

From the Berkeley Gazette: "Nelly Laura Walker appeared at the second of the series of musical evenings in a program of Zuni Indian songs. Especially charming were the 'Indian Mother's Lullaby' and the 'Great Rain Dance.' She appeared in an Indian setting of pine trees in a fire-lighted tepee and gave a delightful series of songs."

From the San Francisco Call: "Something outside of the ordinary, including dramatic representation and vocalism of a very delightful sort, was presented in a group of Zuni Indian songs by Nelly Laura Walker in Indian costume."

From the Musical Courier (New York): "At the Greek Theatre, University of California, in a performance of 'Julius Caesar' by the English Club of the Uni-

ALMA HELEN ROTHER'S PIANO RECITAL

Clever Young Pianist, Artist Pupil of Hugo Mansfeldt,
Gives Difficult and Varied Program at Fairmont
Hotel Ballroom Before Large Audience

Miss Alma Helen Rother, a decidedly accomplished and quite artistically equipped artist student of Hugo Mansfeldt, made her debut as a full-fledged pianist at the Fairmont Hotel on Wednesday evening, September 11th, in the presence of a large and greatly pleased audience. That Miss Rother possesses the necessary qualifications to retain the interest of an audience throughout the rendition of the program was evidenced by the fact that the applause did not diminish as the program progressed, but actually increased in enthusiasm and duration until the artist received a genuine ovation at the conclusion of her excellent recital.

Miss Rother possesses genuine artistic temperament, that is to say she interprets her compositions with an element of emotional contrasts that give a correct idea of the conflicting sentiments which a composer weaves into his work. Then the young pianist belongs to what might be termed the dramatic school. She plays with vigor and force, at the same time proving her ability to tone down to the most delicate expression of dainty sentiments when the occasion demands. There are times when Miss Rother's pedalling makes the impression of being somewhat extended beyond its needs, but this apparent defect may be due to faulty acoustic qualities of the hall.

Technically Miss Rother accomplishes remarkable things. Her pearly runs, even in their most lightning-like rapidity, never seem to miss a note, while her chord and octave playing is concise and emphatic, whenever nervousness does not interfere, and that is very rarely. It may be said without exaggeration that Miss Rother possesses extraordinary talent as a pianist and that Hugo Mansfeldt has every reason to feel exceedingly proud of her work. We shall be pleased to watch her future appearances in public with more than ordinary interest. The complete program presented on this occasion was as follows:

Sonata, B flat minor, op. 35 (Chopin); Etudes symphoniques, op. 13 (Schumann); Etudes en forme de Variations; (a) Nocturne, C minor, op. 48 No. 1 (Chopin); (b) Waltz, A flat, op. 42 (Chopin); (c) Ballade, G minor, op. 23 (Chopin); (a) Gavotte, A major (Gluck-

Brahms); (b) Rhapsodie Hongroise No. 12 (Liszt); (a) Romance (Liszt-Mansfeldt); (b) Polichinelle (Rachmaninoff); (c) La Pécadora (Habaneira); (Costa); (d) Caprice Espagnol, op. 37 (Moszkowski).

A. M.

THE MURATORE CONCERT

The public of San Francisco is just awakening to the fact that tickets are on sale for the concert to be given by the great tenor, Lucien Muratore, at the Exposition Auditorium, on Sunday afternoon, October 6th, at 2:30 p. m. sharp. Frank W. Healy, under whose management the concert will be given, suggests that those who have not already done so, go to the box office immediately, as by so doing they will secure the choicest locations, for it is a certainty ere the day of the Muratore concert that there will be hundreds and hundreds of disappointed late-comers.

Charles L. Buchanan writes in Musical America of March 23, 1918, and tells why he places Muratore as the pre-eminent operatic tenor of today: "We need not hesitate to call him the pre-eminent operatic figure of today. The fact that facile sensationalism of a totally inferior character have somewhat obscured his significance to the public comprehension has no valid meaning whatsoever. To those people to whom the art of opera (if we may call it an art) implies the keenest degree of dramatic expertness engaged in the expression of a modern emotion and in the embodying and projecting of a great picturesque personification. Muratore is the revelation, par excellence of the present time. In fact, one does not readily find a comparison for him. When has so delicate and yet so virile a grace, combined with a vocal efficiency both sheerly lovely and technically adroit been seen upon our stage? It is no fatuous enthusiasm that finds Muratore incomparable. Cool, impersonal calculation does not disturb the appraisal arrived at in the first heat of enthusiasm. For Muratore is a great actor—great as we reckon operatic acting which, of course, remains substantially different from the more complex, less static acting of the stage. But he is also a great singer."

GODOWSKY WILL RETURN FROM NORTH

Leopold Godowsky, the famous master pianist, whose classes in Pacific Coast cities have set a new standard for musical instruction, is due to arrive in this city from Portland this morning. In Portland Godowsky duplicated his pedagogic successes of San Francisco and Los Angeles, and there, as well as in the California cities, the cry for his return next summer is insistent, and in all likelihood he will heed the call and return to the Golden West to complete the work he has so well commenced.

In the meantime, Manager Selby C. Oppenheimer, to whose direction Godowsky's recital appearances

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In this section, as well as his teaching dates are entrusted, will confer with the manager to definitely arrange the dates of his recital appearances in Northern California. Godowsky will be heard in this city and elsewhere, and will rest during the next four weeks at his Belvedere home, preparing his programs for the concert tour that will begin here and take him to New York and other eastern cities.

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EDDIE BROWN WITH SYMPHONY ORCHESTRAS

Leading Eastern Newspapers Enthusiastic in Their Review of Eddy Brown's Appearances with Chicago and Cincinnati Organizations

The following extracts are from reviews appearing in leading Eastern newspapers, after Eddy Brown's appearances with the Chicago and Cincinnati Symphony Orchestras. They speak eloquently in behalf of this great American artist who occupies an exalted position among the virtuosi of the world:

Even in these days of virtuosity his technic is extraordinary, and he tore into the staggering difficulties of the Concerto with the spirit of a man who had it absolutely in his grasp and fairly joyed in the doing, but it was not technic for the sake of display, but because the full power of this music can be brought out only by a man who has absolute command of the fingerboard. Mr. Brown played this Slavic music with a fire that appealed to our sense of the fitness of things, yet with a poise and sense of proportion that never permitted him to overstep the bounds of good taste.—Karlton Hackett, in Chicago Evening Journal.

Hail, the conquering hero comes! He comes in the person of Eddy Brown, violinist, who returned last year to his native land, and yesterday, as soloist with the Chicago Symphony Orchestra, made himself known for the first time to a Chicago audience. His success was no less than a triumph. With extraordinary beauty of tone, he emphasized the languorous delight of the phrases, playing at times almost after the manner of a 'cellist.—Stanley K. Faye, in The Chicago Daily News.

So striking a talent has not been made manifest in Orchestra Hall for several seasons. The youthful performer of Tschaikowsky's work has walked far down the path that leads to the goal of perfect art, for it is no mere student who can toss off the difficulties of the Concerto with his almost insolent unconcern, nor is it always given to the most experienced performer to play with the authority and conviction that Mr. Brown disclosed.—Felix Borowski, in Chicago Herald.

His performance of the Tschaikowsky Concerto was a notable achievement. His playing throughout was blurless, clean, unsmear and always live. He obtained definite clarity with mellowness in the exacting range of the Concerto, and he kept his tone dominant and liquid.—Frederick Donaghey, in Chicago Tribune.

Eddy Brown was the soloist, and one whose masterly playing added another delight. Apparently he has everything a violinist needs to have, technic, tone, temperament, understanding. The result leaves one breathless. His calmness almost carried to austerity, his surety and poise announce the great artist. We shall wish to hear more and a great deal more from Mr. Brown. There is reason to anticipate from such a player the finest and best there is in violin playing. He was splendidly received and applauded by conductor, band and audience, into a veritable ovation due to his attainments.—Cincinnati Times-Star.

He played the Mendelssohn Concerto with such stunning technical equipment and exquisite tone as to elicit a veritable ovation.—Cincinnati Post.

Eddy Brown, one of the most pronounced musical talents revealed in recent years, was the soloist. The most impressive feature of his playing is his fine, legitimate, unobtrusive musicianship. Without frill or exaggeration, he plays as a real artist, phrasing beautifully, enunciating with a refinement, and executing with a technical mastery that is consummate. The Mendelssohn Concerto was a thing of beauty and fervor in his hands, an artistic achievement.—Cincinnati Enquirer.

Eddy Brown made a fine and deep impression. He exhibited wonderful technical skill and great virility, though but twenty-one years old. He has a convincing assertiveness, suggesting genius that "does what it must" rather than talent that "does what it can."—Cincinnati Commercial Tribune.

NEW TENOR LOCATES IN THIS CITY

Duffrin Rutherford, an excellent tenor, who resided in Los Angeles for some time, has moved to this city, and will reside here for the present. Tenors seem to be greatly in demand right now, particularly efficient ones, and Mr. Rutherford should find no difficulty in securing concert or church engagements. He has opened a studio at 357 29th avenue.

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MME. VINCENT'S PUPILS IN RED CROSS CONCERT

Delightful and Most Interesting Program to be Presented for the Benefit of the San Francisco Chapter of the Red Cross

The artists pupils of Mme. M. E. Vincent will give a concert for the benefit of the San Francisco Chapter of the American Red Cross at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, September 24th. These splendid singers will be ably assisted by John C. Manning, the well known pianist, whose Chopin interpretations have become so well and favorably known in this community. Mr. Manning will add not a little to the dignified artistic character of the event.

Among the prominent features on the program will be French songs of the seventeenth century to be sung in costume by Ida Weick, who is specially proficient in this unique presentation of quaint song literature. She invests these songs with that delicacy and finesse which represents their main characteristic. George Krull will also contribute some delightful songs to this program, which he always interprets with taste and excellent voice. Mrs. Anthony J. Silva and Mrs. Zeb Kendall will be new to our musical public, but will surely acquit themselves with that artistry and assurance which all Vincent pupils exhibit.

The entire gross receipts of this concert will be given to the Red Cross represented by the San Francisco Chapter, under whose auspices the event takes place. Tickets are for sale at Kohler & Chase, St. Francis Hotel and Palace Hotel. Men in the uniform of the United States Army and Navy will be admitted free to this event. Mrs. William Poyner, violinist, and Mrs. Hazel Boyd Hunter, pianist, will be assisting artists. Admission will be one dollar.

The following program will be presented: Part One—War (James Rogers), A Song of Liberty (Mrs. H. H. A. Beach), George Krull; A Rondal of Spring (Frank Bibb), I Plucked a Quill from Cupid's Wing (Henry Hadley), Serenade (with violin obligato), (Charles Gounod), Mrs. Anthony J. Silva; Piano Gavotte (Bach-Saint-Saens), Rondo, G. Major (Beethoven), Etude (Liszt), John C. Manning; O Thou Billowy Harvest Field (Sergei Rachmaninoff), The Shadow of a Bamboo Fence (Fay Foster), The Hills O'Kerry (Oley Speaks), Mrs. Zeb Kendall; Elegie (with violin obligato), (Massenet), Miss Ida Weick; Part Two—My Little Woman (George Osgood), I Heard a Gull (Christian Sinding), A Hundred Pipers (Lady Mairne), Mr. Krull; Convien Partir (La Fille du Regiment), (Donizetti), Mrs. Silva; Berceuse (from Jocelyn with violin obligato), (Benjamin Godard), Mrs. Kendall; Piano—Two Preludes, Impromptu, Scherzo (Chopin), Mr. Manning; Aupres De Una Blonde, Elle Etait Une Bergere, La Mere Et La Fille (Vieilles Chansons de France), Miss Weick; Before the Crucifix (Frank La Forge), Tommy Lad (Margeson), Marsellaise (Rouget de L'Isle), Mr. Krull.

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"WOMEN OF THE HOMELAND" IN GREAT DEMAND

Some of the Most Distinguished Artists Express Themselves Greatly Pleased With Hamblen Song Published by Leo Feist of New York

The popularity of a song can only be judged by the demand there exists for it, and the artistic character of a composition may easily be judged from the kind of artists who interpret it. "Women of the Homeland," by Bernard Hamblen, and published by Leo Feist of New York, belongs to that class of composition that is both popular and artistic, for it is not only in great demand by audiences which testify their pleasure by demanding encores, but its musicianly quality is proved by the high class artists who sing it. Among these are Namara, Frances Alda, Charles Harrison and Rosalie Miller.

But the most effective manner in which to prove the attitude of an artist toward a song is to quote his or her letters, and so we take pleasure to print the following letters from Namara and Frances Alda:

Hotel Traymore, Atlantic City, N. J.
August 27.

That's a good song—your "Women of the Homeland," dear Bernard Hamblen, and I'm so grateful to you for sending it to me. I sang it with great success at Camp Dix and will use it very often. Keep on writing if they are all to be as good as this.

My most cordial wishes,

NAMARA.

Desoris Island, Glen Cove, L. I.

Dear Mr. Hamblen: Thank you very much indeed for your song "Women of the Homeland." I find the song extremely good and I shall certainly include it in my repertoire. Many thanks.

Sincerely yours,

FRANCES ALDA.

ART PUBLICATION SOCIETY REPRESENTATIVE

J. P. Cone, representative of the Musical Art Society, and Eastern manager of that big organization, left for Portland, Ore., last week to continue his Pacific Coast work in behalf of that splendid educational system, the Progressive Series of Piano Lessons. Mrs. Alexia McMillen is now the representative of the Musical Art Society for San Francisco and vicinity with headquarters at the St. Francis Hotel. Mrs. McMillen has been the associate of Mr. Cone during his sojourn in this city, and both have been exceedingly successful in convincing a number of San Francisco's most prominent pedagogues of the exceptional advantages to be derived from a careful study of this Progressive Series. Everyone of those who have finally accepted and endorsed this

series are more than pleased with their decision, and Mrs. McMillen is kept continually busy with applications and interviews with constantly increasing numbers of able teachers.

IDA HJERLEID SHELLEY'S JUNE RECITAL

Although somewhat late in the day, an item about Mrs. Ida Hjerleid Shelley's pupils piano recital, which took place as long ago as June 24th in Sacramento, is not entirely out of place, specially as this particular recital, taking place every year in June, is the pupils' "event de resistance" of Miss Shelley's brilliant season. On this occasion the participants acquitted themselves each and every one in a manner that reflected great credit not only upon themselves but upon their teacher also, and the following program is ample testimony of the fact that the character of the compositions played was in conformance with the highest ideals of the art:

Duo—Minuet (2 pianos), (Whelpley), Rosemary Harkin, Jane Franker; Merry Bobolink (Krogmann), The Pipe (Florence Maximi), Marvin Blackford; Among the Flowers (Sartorio), Alice Basler; Duo—Marche Hongroise (2 pianos), (Kowalski), Marie Lamb, Leone Miller; Love Song (Cudman), Bertha Leipelt; Wedding Day in Trolldhaugen (Grieg), Verna Fern; Duo—Danse Moderne (2 pianos), (Dennee), Abe Harris, Gus Korsteins; Carnival Scene, Op. 26, No. 1 (Schumann), Dorothy McNairn; Duo—Arabesque, No. 2 (2 pianos), (Debussy), Audria McKim, La Verne Waters; Polonaise, Op. 22 (Chopin), Marian Johnson; Midsummer Night's Dream, Fantasia (Mendelssohn-Liszt), Alma Anderson; Quartet—Slavic Dance, No. 11 (2 pianos), (Dvorak), Marguerite O'Brien, Dorothy McNairn, Marian Johnson,

STENOGRAPHERS AND TYPEWRITERS NEEDED

The Pacific Coast Musical Review is again requested by the United States Civil Service Commission of Washington, D. C., to give space to the following appeal: You are urged, as a patriotic duty, to enter the Government service in Washington, D. C., for important war work as stenographers and typewriters. Women, especially, may thus aid in the nation's great effort. Men also are needed. Those who have not the required training are encouraged to undergo instruction at once. Tests are given in 550 cities every Tuesday.

The Government maintains a list of available rooms in private houses in Washington and is erecting residence halls to accommodate thousands. Full information and application blanks may be obtained from the Secretary of the Local Board of Civil Service Examiners at the post office or custom house in any important city.

JOHN A. McILHENNY,
President, U. S. Civil Service Commission,
Washington, D. C.

PACIFIC MUSICAL SOCIETY OPENS SEASON

The Pacific Musical Society will open its season of 1918-1919 at the St. Francis Hotel Colonial Ballroom on Thursday evening, September 26th. The attractions will be the Shavitch-Argiewicz-Bem Trio, which will play the Tschaiakowsky Trio op. 15 and the Auguste Chapuis Trio in G minor (first time in San Francisco) and Miss Constance Alexandre, mezzo soprano, with Mrs. Robert Hughes at the piano, who will sing a group of delightful songs. Mr. and Mrs. Leopold Godowsky will be the guests of honor of the society. The program will be an unusually interesting one, presented by some of our most distinguished artists, and the attendance ought to be sufficient to crowd the Ballroom to the doors.

LOS ANGELES TENOR VISITING HERE

Herold Proctor, one of the most popular tenors residing in Los Angeles, and intimately identified with the leading clubs in the Southern metropolis, particularly the Athletic Club, was a visitor in San Francisco last week and a caller at the Musical Review office. Mr. Proctor is in this part of the State in the interests of the University Extension Course giving concerts in the leading California communities. He possesses a splendid voice and sings with excellent adherence to sentiment and correct artistic expression. He is one of those singers who appeal greatly to their audiences.

EMILIE LANCEL AND AUDREY BEER SUCCESES

Last Sunday, September 15th, a delightful program was rendered at the Napa Auditorium, Napa, Cal., by Miss Emilie Lancel, the well known contralto, who was ably accompanied by Miss Audrey Beer, the successful young pianist. Both artists were the recipients of many congratulations and received an enthusiastic ovation from a large audience.

On Friday evening, September 27th, Miss Lancel and Miss Beer are to appear at the Lagunitas Country Club in Marin County for the benefit of the Red Cross, as was the case in their Napa appearance. Mrs. Frank Latham, Mrs. E. L. Griffith and other ladies prominent in society circles in Ross will be on the committee of arrangements.

Leopold Godowsky was much interested in Miss Beer, who was one of his private pupils, and he considered her a brilliant student and so expressed himself on his autographed photo which he presented to her.

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Evening Prices 10c, 25c, 50c, 75c, \$1.00
Matinee Prices (except Saturdays, Sundays and
Holidays), 10c, 25c, 50c. Phone Douglas 70

Helen Bontz; Quartet—Persian March (2 pianos), (de Kotski), Helen Bontz, Audria McKim, Marie Lamb, Leone Miller; June (Milegram), Mildred Pomerantz; Trio—Mazurka (Bachmann), Dorothy Arata, Alice Basler, Bertie Kortstein; Barcarolle, B flat major (Ludovic), Thelma Ferguson; Quartet—Russian Cossack Dance (2 pianos), (Loew), Jane Franker, Edna Jackett, Rosemary Harkin, Mae Gorman; Ride of the Storm Witches (Krogmann), Gus Korsteins; Duo—Valse Impromptu (2 pianos), (Raff), Vanita Scheleher, Ruth Craver; In My Neighbor's Garden (Nevini), Rosemary Harkin; Duo—La Danseuse (2 pianos), (Arenskey), Dorothy McNairn, Marian Johnson; Romance (Frank La Forge), Audria McKim; Two Skylarks (Leschetizsky), Marie Lamb; Concert Allegro, Op. 79 (Weber), orchestral accompaniment on second piano, Abe Harris; Andante and Finale from "Lucia" (L. H. alone), (Leschetizsky), La Verne Waters; Quartet—Overture to Semiramis, Allegro (Rossini), Mrs. W. H. Dunster, Mrs. J. S. Dean, Mrs. A. N. Arata, Mrs. E. Owens.

SCHUMANN-HEINK SINGING IN EASTERN CAMPS

Schumann-Heink, with a generosity and patriotism second to none, and superior to that of many others, is singing continuously in Eastern camps. She does not only delight the soldiers but sings frequently at detention camps under the auspices of leading fraternal, religious and benevolent societies, in addition to the Red Cross and War Camp Community work she is doing. Recently she gave her beautiful large mansion in Chicago to the government to do with as it pleased during the duration of the war, and we believe it is now used for Red Cross headquarters.

In the Chicago Tribune of Sunday, September 8th, we find the following paragraph: "Schumann-Heink is to sing Tuesday night in Camp Farragut, a detention camp at Great Lakes. There's room for seven thousand in the ravine where Farragut is. The Knights of Columbus are the entertainers." According to this item Mme. Schumann-Heink sang at Camp Farragut, at Great Lakes, near Chicago, on Tuesday, September 10th. The Pacific Coast Musical Review will keep its readers further informed regarding the splendid work Mme. Schumann-Heink is doing under the direct supervision of the United States Government.

MURATORE SUPREME TENOR

At 2:30 Sharp

Sunday, October 6

AUDITORIUM
EXPOSITION

Programme
Extraordinary



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MANY NEW ACTS AT THE ORPHEUM

The Orpheum announces another great new show for next week, in which there will be only one holdover. Mrs. Thomas Whiffen, who for half a century has been successfully associated with the American stage, and whose name is a household word in every city of the United States, will make her first vaudeville appearance here in a clever and amusing sketch entitled "Foxy Grandma," in which she will appear as "Grandma Fox." In the cast supporting her is her accomplished daughter, Peggy Dale Whiffen, Florence Tempest, known as America's most lovable boy impersonator and vaudeville's daintiest girl, will offer a series of carefully staged songs and stories, which may be pleasantly anticipated, for she is one of the greatest favorites in vaudeville.

"The Girl on the Magazine," one of the smartest fantasies in vaudeville, will be presented with Florrie Millership, Charles O'Connor and a chorus of decided "class." It is a miniature musical globe trot, a whirlwind scenic song and dance revue. Exquisitely and tastefully invested and excellently well suited to the rare talents of Miss Millership and Mr. O'Connor, both of whom are very popular with Orpheum audiences. The idea revolves round a young man falling in love with a girl pictured on a magazine cover and his search the world over for her.

Eddie Foyer, "The Man of a Thousand Poems," because he has mastered the best efforts of the standard poets of the world, past and contemporaneous so thoroughly that he permits his audience to call for any standard reading or poem and immediately responds by delivering the same from memory, will be an interesting feature of the coming bill. Bessie Clifford will be seen in a series of artistic poses representing famous paintings, statuary and the latest dress creations. She is one of the best known models in this country and has posed for many celebrated paintings, also many statues that adorn public buildings.

Stella Tracey and Carl McBride will contribute a singing offering that is distinct, different and thoroughly entertaining. Their material is original and is as clever as its exploiters. The Three Kitano Brothers, Japanese equilibrists and foot jugglers, will give a Risley performance that has no equal of its kind. The latest series of the Official War Revue will be projected on the screen. Gladys Clark and Henry Bergman will repeat their delightful sketch "A Ray of Sunshine."

185,000 SEE "HEARTS OF THE WORLD"

Sol L. Lesser, who controls the rights to "Hearts of the World" on the Pacific Coast, is in receipt of a wire from George H. Davis, who with Lesser controls the middle western states' rights, saying that it is impossible to provide against the demand to witness this Griffith masterpiece, and that everywhere, just as it has been at the Alcazar, the records as indicated in the undeniable authority of "box-office receipts" proves that

"Hearts of the World" has taken a hold on the American public such as no picture, not even Griffith's previous record breaker, "The Clansman," achieved.

By the close of this week upwards of 185,000 San Franciscans will have witnessed "Hearts of the World," and the cry is "still they come." There is no let-up in the entertainment possibilities of a picture, conceived by Griffith in his finest mood, telling a story of infinite appeal to the sympathies and disclosing a quivering portion of the greatest struggle this old world has witnessed since the Persians knocked at the portals of Athens and were thrown back, as the Huns will be, from the Marathon of an utter defeat.

That "Hearts of the World" will take its place as part of the history of this era is certain, for it depicts life and scenes in a city on which the Hun, in conformance with his threat, has wreaked his cruellest and most wanton vengeance in the fury of a desperate despair. Griffith's picture will help to reconstruct the historic town.

Matinee presentations of "Hearts of the World" are given daily at the Alcazar. The fourteenth week begins Sunday afternoon, and the management begs to advise that the public take advantage of the now shortening period of this great picture's stay in San Francisco. The end of the engagement must shortly be announced.

ALBERT VERTCHAMP, VIOLINIST, COMING

A genius in whose soft, well-moulded hands and delicate, tapering fingers the violin becomes a thing alive, pulsating with all the emotions—this is Albert Vertchamp, a young American violinist coming to the Orpheum, September 29th. Only twenty-two years old, Vertchamp, comparatively a new-comer to the professional stage, is a musical "discovery." He is showing such a mastery of the violin, such rare conception and understanding of the compositions as few violinists possess. And he is still developing.

Vertchamp, taking his name from his mother, who was a Belgian, is an American boy. To bring it closer home, he is a westerner. Although born in the East, his parents went to Denver when he was but a toddling youngster. And from early youth he showed a peculiar and uncontrollable fascination for the violin. His parents were poor and could not afford him professional lessons and at the beginning Vertchamp depended upon his father's tuition. Later some music lover heard the boy play and thereafter it was comparatively easy sailing, for moneyed men and women interested themselves in him and made it possible for him to acquire a musical education in Europe.

Owing to the fact that he is the sole support of his invalid father, and a family of seven, Vertchamp's local board has placed him, in class 3B. This is his first appearance in vaudeville and after this season he expects to go on the concert stage—his ultimate ambition. Vertchamp is accompanied on his tour by Joyce Alberte, an accomplished pianist.

ANNA FITZIU AROUSES UNIVERSAL INTEREST

The ensuing concert season will be noted for the large number of American artists of international reputation that will be introduced to the musical public of the Pacific Coast. In this manner the American artist will have an opportunity to become acquainted with the public that hitherto did not give him or her the fair chance of showing what this country can accomplish in the matter of musical effort. The first of these American artists who will visit us this season, and who should receive a hearty and spontaneous welcome, is Anna Fitziu, whose personal appearance is so greatly exploited by her managers, that the musical people involuntarily will ask what is the matter with her singing?

And to those people we are telling that Miss Fitziu is a vocalist who is entitled to the respect of the most fastidious music lover. Her reputation rests upon a series of artistic successes in Europe which were only interrupted when the war curtailed musical activities abroad, and thus brought to America some of its foremost singers and players to the people at home that the country has reason to feel exceedingly proud of some of its musical standard bearers. The people of San Francisco will have an opportunity to admire Miss Fitziu's art at the Savoy Theatre on Sunday afternoon, October 13th, when she will give an excellent program under the management of Selby Oppenheimer. Her assisting artist will be Andrea de Segurula, the distinguished basso, who scored such brilliant successes as a member of the Metropolitan Opera Company of New York. Among the features on the program will be scenes from some of the famous Mozart operas specially arranged for this tour, and giving both artists a splendid opportunity to appear at their best. Mail orders may now be forwarded to Selby Oppenheimer in care of Sherman, Clay & Co.

NEW COMPOSITIONS FOR SYMPHONY CONCERTS

The subscription sale for the forthcoming symphony season, the first concert of which will be given at the Cort Theatre on Friday afternoon, October 25th, under the direction of Alfred Hertz, is unusually large, and from the present looks of things it seems to surpass the sale of last season. It is indeed gratifying to note such great interest in these concerts, for it shows that the public is not losing its affection for the best in music. The entire musical season promises to be an exceptionally prosperous one. Alfred Hertz announces a number of decidedly representative compositions which will be heard for the first time in San Francisco, and which will give us all an idea how the modern composer is beginning to take hold of the public's attention.

MUSICAL REVIEW'S ANNUAL EDITION

The annual edition of the Pacific Coast Musical Review will appear on Saturday, October 26th. If you wish to be represented it will be advisable to reserve your space early.



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REVIEWS OF NEW BOOKS AND NEW MUSIC

By ELIZABETH WESTGATE

Star of Liberty: Alexander Steinert. The Boston Music Company.

A fine and manly song, apostrophizing the Goddess of Liberty, written in modern style, and requiring—and rewarding—the study of finished singers. Its noble patriotism is not cheapened by banal harmonies; indeed, its harmonic structure is superlatively good. It therefore stands forth as one of the most noteworthy songs which the war has inspired. It probably will not become a song of the people, for it is too difficult for that destiny; nor, I believe, did its composer so expect. It will, however, gain honored place and remain in the repertoire of singers for many years.

Pierrot Wounded: Recitation with pianoforte. Rossiter G. Cole. Arthur P. Schmidt Co.

Two or three years ago appeared a slender book of poems entitled "Mon Ami, Pierrot," by P. Alberty. They were exquisite bits of verse, with a few fantasies of greater length, and all characterized by the finished diction inherent in French poetry and prose. From this slight volume Mr. Cole has selected "Pierrot Wounded," translated into English—rather freely—by W. A. Roberts.

At the famous Peterborough Colony the composer wrought this beautiful petite melodrama, dedicating it to Mrs. MacDowell. The delicacy with which M. Alberty expresses Pierrot's sad plight has been matched in Mr. Cole's skill; and it is none the less poignant because of his refusal to be too realistic—a reticence too rare just now, perhaps.

In the twenty measures of prelude, during which the subtly wrought harmonic changes in the few phrases of La Marseillaise which are here employed prepare one for the poem, the latter enters, and proceeds with the piano as ally. In five pages of music the story is told, and it becomes the office of the piano, in the last six measures, to depict—or, rather, to suggest—the flight of the pure soul of Pierrot.

The success of the presentation of this fine little work would depend on one thing only, namely: sympathy. There must be sympathy with the polished verse and with the sensitive music; and sympathy in the viewpoint of the two performers. The gifts of a refined and beautiful speaking voice and of a lovely touch are, of course, taken for granted.

ELLISON-WHITE BUREAU

Catharine A. Bamman to be the General Eastern Representative for the Ellison-White Concert Interests, Located in New York

In conjunction with her operation for her own distinctive list of concert artists Catharine A. Bamman, manager, of 35 West 39th street, New York City, will assume on September 1st the general eastern representation of the Ellison-White Musical Bureau of Portland, Oregon. Laurence A. Lambert, the "live wire" general manager of this bureau, consummated this and other important arrangements while on a recent visit to New York. His second in six months. The Ellison-White Musical Bureau is an outgrowth of the very extensive Chautauqua and Lyceum interests operated under this name. It has during the short span of its existence, under the spur of Mr. Lambert's enthusiasm and vision, done some remarkable things in the way of opening up really remote territory in this country and the Canadian Northwest to the legitimate concert attractions, not to mention courses of the most prominent stars in the large cities of the West, and the activities of a very flourishing opera company—the La Scala, which boasts stars of the first operatic order.

IT COMES HIGH

A press agent refers to the voice of the noted singer, Galli-Curci as "bottled moonshine." We don't know what Galli's prices are, but in the "dry" sections of this country that commodity retails at around four and five dollars a quart.—Winnemucca, Nev., Star.

FAMOUS WOMAN PIANIST COMING

It has been announced that under the management of Selby Oppenheimer an unusual artist will visit this city next month. The artist is Mme. Yolando Mero, a pianist whose reputation in America was established six or eight years ago when she first came from Europe. Having appeared in London immediately after a sensational career in France, Germany and Holland, the charming young woman was offered an attractive contract by a New York manager and her first appearance in this country placed her among the foremost pianists of the day.

Mme. Mero has made several successful concert tours in the United States; in fact, she has never left the country since her first appearance. As a soloist with the symphony orchestras her name has often been featured, and in recitals her fame is, of course, firmly established. There is a wealth of dash and fire in her playing that makes Mero's performances particularly interesting to the general public. Like the famous Josef Hofmann, she gains effects through sheer musicianship rather than any leaning toward the sensational. She has been advisedly called the "foremost woman pianist since Mme. Carreno."



ELENA AVEDANO, SOPRANO

This Exceptionally Gifted and Successful Artist has earned well merited triumphs in Opera in San Francisco, and has also made an excellent impression as concert artist. She is now appearing in Nevada, meeting with brilliant success. Upon her return to California Miss Avedano will be heard frequently in public, and will no doubt be one of the most active and one of the busiest artists during this season.

UNIVERSITY EXTENSION

The musicians of the bay region will be interested in the announcement by the University of California Extension that a class in Diatonic Harmony and Strict Counterpoint will be organized to meet in Room 328 Lick Building, on Tuesday afternoons at 4:00, beginning September 24, Miss Virginia Graham, instructor. The course takes up the laws of harmony, the principles of chord connection, sight singing and ear training. University credit is given for the course.

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VOL. XXXIV. No. 26

SAN FRANCISCO, SATURDAY, SEPTEMBER 28, 1918

Price 10 Cents

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO TO GIVE FIVE CONCERTS, OCTOBER TO MARCH

Four Compositions to be Presented for the First Time in San Francisco and Two for the First Time Anywhere—Arthur Foote Dedicates Nocturne and Scherzo for Flute and Strings to Organization—Jessica Colbert is as Usual General Manager, and San Francisco Series Will Be Under the Direction of Eda Beronio.

By ALFRED METZGER

With the opening concert of the season 1918-1919, which will take place at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, October 29th, the Chamber Music Society of San Francisco will begin its third season with the same personnel. This means that the six expert musicians have now been playing together during practically three years of intimate artistic association, and have therefore attained a degree of mutual understanding that should and will bring up their ensemble work to the highest degree of musicianly skill. During the past summer the members of the string quartet, together with the flutist—Elias M. Hecht—resided in Woodacre Lodge (Marin County), generously offered for their domicile by John D. McKee, and his ideally intimate association made frequent and thorough rehearsals possible. Absolutely satisfactory ensemble performances are not only the result of expert musicianship, but they rest largely upon a thorough understanding among the players, and upon a sufficient number of rehearsals to weed out every possible chance of unevenness in the performance. In thus being enabled to sink every particle of individuality into the uniform amalgamation of artistic ideas and to arouse a consciousness of the musicianly idiosyncrasies of the members of the organization the Chamber Music Society of San Francisco has attained a standard of efficiency whereupon it can face the challenge of the foremost organizations of its kind anywhere.

There exists a certain misunderstanding in regard to the artistic standards that professional musicians maintain before the musical public. We refer to the prejudice that exists in favor of artists who visit a community during the course of a concert season and against those artists who honor a community by making it the choice of their permanent residence. This unjust distinction between "outside" or foreign artists, and "inside" or resident artists draws the dividing line between a genuine and a spurious musical public. To the music lover who is justified to bear this honorable title there exists no difference as to the place of residence which an artist may select for himself. To such music lover there exist only competent artists or incompetent artists. And anyone who pretends to make his estimation of an efficient musician dependent upon outside activities, without taking into consideration his individual merit as an artist, can not by the widest stretch of the imagination be included among the intelligent patrons of music. And a musical club that believes that a visiting artist or organization, considering here an equality of artistic merit, is entitled to larger remuneration than the musician residing in the same community in which such club is active, as entirely lost sight of the duties and responsibilities which justify public support.

It is therefore not only a sign of the remarkable intrinsic musical value of the Chamber Music Society of San Francisco, but also a gratifying increase in the musical intelligence of a certain portion of San Francisco's musical public, to be able to record the fact that the Chamber Music Society enjoys as great, if not a greater, patronage in California than any visiting chamber music organization that comes among us with the halo of outside triumphs. And the Pacific Coast Musical Review is not the only music journal that has appreciated this gratifying fact;

but the same discovery has been made by the Musical Courier and Musical America of New York recently when they gave the Chamber Music Society of San Francisco the same space, the same artistic recognition and the same prominence which they are in the habit of giving to the great chamber music organizations of New York. Neither has this recognition been confined to the music journals of this country. Further evidence of the national growth of our "local" organization is manifest in the fact that distinguished composers have dedicated some of their best works to this society. Not very long ago it was Mrs. H. H. A. Beach who has dedicated one of her most effective works to this

lars. And here also it must not be omitted to say that the peculiar efficiency of the organization made itself felt. For, notwithstanding the cosmopolitan character of the audiences, which naturally include elements foreign to the serious phase of musical performances as well as music lovers familiar with the highest form of art, these Red Cross concerts aroused the enthusiasm and affection of the audiences to an extent quite unusual at affairs of this kind.

The programs to be presented this season form quite an interesting subject for careful study. No matter what our opinions may be regarding the elimination of certain music—even though it be of the finest character—we can not dispute the

contain works of which no artist need be ashamed. They also—which is not only proper, but a matter of patriotic duty—include works by American composers. Arthur Foote, Frederic Jacobi and Mrs. H. H. A. Beach are both American musicians who can hold up their heads proudly among the most eminent company. The natural desire for new works has also been kept in mind. And so we feel that these five chamber music concerts, which must be set side by side with our symphony concerts, are deserving of the universal patronage of our musical public, and if our music lovers possess that pride which we give them credit for, they will crowd every seat in the Colonial Ballroom of the St. Francis Hotel during the current season.

Although our readers are familiar with the personnel of the Chamber Music Society of San Francisco, we feel justified to again mention the same here: Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gynla Ormay, piano; Elias M. Hecht, flute. Mr. Hecht is also the founder and patron of the organization. At the second concert, which will be given on Tuesday evening (all events will take place during the evening this season), November 25th, the Chamber Music Society of San Francisco will have the able assistance of Louis Previati, contra-bass, in the performance of Gouvy's Suite for Flute and String Quintet. A more worthy musician than Previati for assisting artist could hardly be found. The reason that there are only five concerts this season, instead of six, is due to the fact that the organization is planning to go on tour in California during December. The general management of the Chamber Music Society of San Francisco is again in the capable hands of Mrs. Jessica Colbert, while Miss Eda Beronio is once more entrusted with the direction of the San Francisco series of events, in which capacity she has already proved herself so efficient.

There remains hardly anything else to be added but to repeat the fact that Elias Hecht is entitled to the hearty endorsement and encouragement deserved by anyone who devotes his time, energy and financial support to a cause that places music upon a higher and more universal basis in this country. The programs to be presented in San Francisco by the Chamber Music Society are as follows:



THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO

organization. This season it is Arthur Foote who has dedicated his Nocturne and Scherzo for Flute and Strings to the Chamber Music Society of San Francisco. And he has done this specially upon hearing the report from musicians, in whom he reposes the greatest confidence, that this same society had performed his piano quartet in a manner that brought out its innermost artistic sentiment and theoretical purity.

As will easily be comprehended by our readers, we are not giving here mere personal opinions. We are stating musical facts that may be investigated and that will prove to be exactly as we are setting them forth in these columns, and we are just as willing to bestow the credit of public recognition in the same manner upon any resident artists or organizations that achieve the same worthy aims and triumphs which the Chamber Music Society of San Francisco has attained through persistent and praiseworthy and legitimate endeavors. During the summer just passed the Chamber Music Society of San Francisco did not restrict its entire activities to rehearsing. It also gave quite a number of concerts for the benefit of the Red Cross. One of these—that given in Ross, Marin County—netted the handsome sum of five hundred dol-

average music lover the right of his individual convictions in this matter. And for this reason we find the five programs quoted later on peculiarly well selected. In the main they gracefully evade the possibility of controversy. And still they

First concert—Tuesday evening, October 29th.

Goldmark..... Quintet for piano and strings
Bourgault-Ducoudray..... Suite on Welsh themes, for flute and strings
Grieg..... Quartet for strings
(First time in San Francisco)

Second concert—Tuesday evening, November 26th.

Haydn..... Quartet for strings
Gouvy..... Suite for flute and strings quintet
Jacobi..... Nocturne for string quartet
(First performance anywhere)

Wolf..... Italian Serenade, for string quartet

Third concert—Tuesday evening, January 28th.

Dvorak..... Terzetto for two violins and viola
Foote..... Nocturne and Scherzo for flute and strings
(Dedicated to the Chamber Music Society—first performance anywhere)

Milhaud..... Quartet for strings

Fourth concert—Tuesday evening, February 25th.

Beethoven..... Serenade for violin, viola and cello
Bordes..... Suite Basque, for flute and strings
(First performance in San Francisco)

Beach..... Quintet for piano and strings

Fifth concert—Tuesday evening, March 25th.

Franck..... Adagio and Scherzo, for string quartet
Mozart..... Quartet for flute and strings
Ravel..... Quartet for strings

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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

ALFRED METZGER Editor and Publisher
HERBERT I. BENNETT Managing Editor and Business Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kearny 5454

Los Angeles Office

630-634 Los Angeles Investment Building, Eighth and
Broadway, Robert Alter in charge.

VOL. XXIV. SATURDAY, SEPTEMBER 28, 1918 No. 26

the PACIFIC COAST MUSICAL REVIEW is for sale at the
sheet-music departments of all leading music stores.

Entered as second-class mail matter at S. F. Postoffice

Subscriptions—Annually in advance including Postage:
United States \$2.00
Foreign Countries 3.00

SEVENTEENTH YEAR

THE MUSIC JOURNAL AND THE PROFESSION

The editor of the Pacific Coast Musical Review occasionally receives advice how to edit and publish this paper. Some of this advice is excellent and always welcome because of its usefulness. Then again there is advice which, while well meant, reveals the inexperience of those who give it, and the lack of judgment regarding the purposes for which a music journal is published. Among the suggestions that come to us from subscribers and, at times, from advertisers, we find frequently criticism of the size of this paper. We are told that the Musical Review should compare better with Eastern publications. It seems that our friends—or at least some of our friends—consider the outward appearance of a paper more important than its contents and the principles it fights for.

Take, for instance, the New York music journals. It is true that they have many more pages than we have. As a rule they publish over fifty pages. From twenty-five to thirty per cent of this bulk are usually advertisements. Fifteen per cent are reading notices and puffery. Ten per cent are pictures. Another ten per cent are special articles and correspondence about amateur events. So that only about one-third of the paper is really valuable reading matter. That is the reading matter is valuable to us here on the Pacific Coast. The Pacific Coast Musical Review has about twelve pages a week during the season and eight during the summer. This space represents 70,000 or 45,000 words respectively. Every item concerns our readers DIRECTLY or INDIRECTLY. It deals with their own efforts and those of their friends. It is not necessary to wade through pages of uninteresting matter to get at something of value to them. Our readers scan the paper from cover to cover, for it requires but a brief space of their valuable time to read. If an advertiser uses a page of space, he practically occupies ONE-EIGHTH of the paper in summer, or ONE-TWELFTH of the paper during the season. In papers of from forty to fifty pages a page is correspondingly smaller in comparison to the size of the paper.

Of course, if the Pacific Coast Musical Review had the space occupied by the New York papers, we would have more advertisements, and naturally more pages. But California has no great publishing houses, no piano or other musical instrument factories, no central managerial offices for the entire country, no conservatories of national dimensions, few artists of international reputation reside within its limits, and no great publishing houses—all of which contributes toward making the large music journals possible. The Pacific Coast Musical Review is a pioneer in a new field. It represented the first successful monthly music journal when it was established in 1901 and remained a monthly publication until 1907. In October, 1907, it changed from a monthly to a weekly publication. It is now the only weekly music journal published west of Chicago. While it is easy enough to publish a large music paper with plenty of capital to back it, it is not easy to build up a music journal from nothing and gradually make it conform to the demands of the territory without financial assistance, except that obtained from subscribers and advertisers.

The Pacific Coast Musical Review publishes a paper which as the musical profession and the musical public California is willing to support. Since a portion of the musical profession of Los Angeles boycotts San Francisco this paper can not get the support of Southern California in the same manner as it can that of Northern California and Southern Oregon. Since the Music Teachers' Association of Southern California boycotts Beethoven, Bach and Brahms and the other classical, mistakenly called "German" composers (they are universal composers), a music journal that fights for efficiency in music and for skill instead of pull can not course find favor there, until a change is gradually

made. As long as mediocrity is suffered to exist in certain symphony orchestras, and great masters of compositions are "hated," because after hundred of years some autocrats start a disastrous war, bigotry overshadows common sense. The time will come when the Pacific Coast Musical Review will reach every nook and corner on the Pacific Coast, but not until undesirable members of the profession, by means of stringent principles and policies, are prevented from swindling the public and obtaining money under false pretenses. Of course this stricture does not apply to the Pacific Coast only; but to the entire country. The law before Congress to inaugurate National Conservatories will do a great deal toward this elimination of mediocrity.

The Pacific Coast Musical Review is as large as legitimacy and the support of the musical profession and public permits it to be. Our circulation compares favorably with that of any Eastern music journal. We reach everyone THAT IS WORTH WHILE IN THE MUSICAL PROFESSION of this section of California, and we reach everyone of the intelligent concert and opera goers. If an advertisement in the Pacific Coast Musical Review does not bring any results, it is because the subject advertised is either not in demand or the advertisement is not convincing. The same advertisement published in any other paper—daily or weekly—would not bring any results either. Notwithstanding its limitations in the way of size the Pacific Coast Musical Review has won a series of fights for the profession and the musical public. The fight against the licensing of teachers could not have been won by the California Music Teachers' Association recently, if the Pacific Coast Musical Review had not won it already eight years before, when that association, together with many clubs, and the Musicians' Union ENDORSED IT. Symphonic conditions in San Francisco would not be what they are today if it had not been for years of aggressive campaigns against incompetency. The Musical History of California, which is now in the process of transcription and printing, will tell in no uncertain terms of the numerous musical endeavors of which San Francisco and the bay cities have reason to be proud. The increased recognition of resident artists and the final elimination of prejudice against them will have been partially due to the efforts of this paper. So while other papers may have more pages and publish more reading matter, they have not any more subscribers nor can they point to having attained greater results for their constituents than the Pacific Coast Musical Review has. In musical journalism the contention that quality is superior to quantity is equally applicable than it is in other instances. This present number of the Pacific Coast Musical Review closes its seventeenth year.

SYMPHONY SEASON PROGRAMS AND PERSONNEL

Many Novelties and Also Some Pleasant Old Acquaintances Will Be Presented—Names of Musicians Guarantee Excellence of Ensemble

By ALFRED METZGER

The Pacific Coast Musical Review is in receipt of complete lists of compositions to be presented during the ensuing symphony season under the matchless direction of Alfred Hertz at the Curran (formerly the Cort) Theatre, beginning on Friday afternoon, October 25th. There are two of these lists. One of them includes the novelties to be heard here, and the other both old and modern classics which are already familiar to us. The list of novelties does not include exclusively new compositions, but contains some old classics not yet presented in this city. In every instance, however, it will be found that the works are representative of the highest form of the composer's art, and strictly in accordance with the principles that should rule during the course of dignified and thoroughly artistic seasons of symphony concerts, such as are always given by the San Francisco Symphony Orchestra under the leadership of Alfred Hertz, beyond question one of the most distinguished and most effective symphony conductors in the world, and one of the very few great ones before the public today.

The list of the personnel of the orchestra will also be found exceedingly satisfactory. It contains the names of most of our more experienced and thoroughly efficient symphony players, and one of the outstanding points of importance is that the larger portion of the orchestra represents musicians who have now played three years together, under the direction of Alfred Hertz, and who, because of this constant ensemble work, have reached a degree of efficiency that can not be attained in any other way but just by this constant together-playing. The longer competent musicians play together in one orchestra under able leadership, the finer the orchestra becomes, and now, on the threshold of its fourth year, the San Francisco Symphony Orchestra should have, and will have, reached a point where the excellence of its ensemble and the balance of its tone must be equal to that of the foremost orchestras in the country. The San Francisco Symphony Orchestra should be a matter of sincere pride to the citizens of this community.

That this fact must be thoroughly appreciated may be gathered from the fact that the advance sale of tickets is more than gratifying, and Secretary-Manager A. W. Widenham has reason to look with optimism into the future. The subscription sale so far is considerably ahead of last year's, and everyone associated with the Musical Association of San Francisco, whom we have had a chance to talk to, has assured us that he is more than satisfied. With the subscription sale so gratifyingly large, there can be but one answer regarding the ensuing single seat sale. It will be more difficult to secure single seats, as it has been during last season, and therefore anyone desiring seats should get subscription seats if possible, and get them as early as he can. Long lines at the box offices will surely again be the order

of the day, if not more so than in the past, and to secure subscription seats will avoid much inconvenience. We are herewith printing the full lists of compositions from which the programs of the new season are to be compiled, and since we have not heard the entirely new works, we will wait with an analytical review of same until after the day of their performance. The old works are already known to our readers. The complete lists of old and new compositions as well as the names of the members of the orchestra, are as follows:

Some of the works which will be played for the first time in these concerts: Berlioz—Phantastic Symphony, Overture Benvenuto Cellini; Enesco—Symphony opus 13, Roumanian Rhapsody No. 2; Sibelius—Symphony No. 1; Debussy—Nocturnes, Petite Suite; Tchaikowsky—Suite "Mozartiana"; Cesar Franck—Le chasseur maudit (Symphonic Poem); d'Indy—Un jour d'été à la Montagne; Moussorgsky—Une nuit sur le mont chauve; Rimsky-Korsakoff—Sadko; Rabaud—Procession nocturne; Ernest Bloch—Trois poemes juives, Scholomo (Rhapsody for Cello Solo and Orchestra); Scriabine—Reverie; Hadley—Symphonic Fantasia; Liadow—Baba Jaga; Sinogaglia—Overture "Le Baruffe Chiozzotto"; Gretry—Overture L'épreuve Villageoise; Bruneau—La Belle au bois dormant; Variations on a Russian Theme by six Russian composers.

Other works which will be performed at the Symphony Concerts: Kallinikow—Symphony 1 G minor; Goldmark—Symphony Rustic Wedding, Overture "Sakuntala"; Haydn—Symphony G major (military); Rachmaninow—Symphony No. 2; Mendelssohn—Overture Fingals Cave; Mozart—Symphony G minor, Overture Don Giovanni, Overture The Magic Flute; Tchaikowsky—Symphony No. 5, Romeo and Juliette; Schumann—Symphony 11 C major; Debussy—Afternoon of a Faun, La mer; Beethoven—Symphony No. 3, Symphony No. 7, Overture Fidelio E major; Rimsky-Korsakow—Scheherazade; Cherubini—Overture Abencerragen; Handel—Concerto grosso B flat major; Mac Dowell—Indian Suite; Brahms—Symphony No. 1, Tragic Overture; Stillman-Kelley—Aladdin; Ippolitow-Ivanow—Caucasian Sketches; Jaernefeld—Preludium, Berceuse; Ravel—Mare l'oye; Ducas—La Peri, Sorcerer's Apprentice; Dvorak—Overture Carnaval; Saint-Saens—Le rouet d'Omphale; Bizet—La Patrie; Volkmann—Overture Richard III; Gluck-Gevaert—Ballet Suite; Chabrier—Overture Gwendoline; d'Albert—Overture Gernot; Grieg—Norwegian dances; Lalo—Namouna; Bloch—Dances flamandes; Sibelius—The Swan of Tuonela.

The personnel of the San Francisco Symphony Orchestra: First Violins—Louis Persinger (Concert Master and Assistant Conductor), Arthur Argiewicz (Assistant Concert Master), L. W. Ford (Assistant Concert Master), L. Fenster, Rudolph Sieger, Edm. Foerstel, A. Laria, W. F. Laria, W. Lind, Leo Godowsky, E. J. Rossett, Max Amsterdam, Sr., R. Ruiz, T. H. Reiss, J. M. Willard, Arnold Krauss. Second Violins—Ralph Wetmore, W. Manchester, E. P. Allen, W. C. Hays, R. L. Hidden, H. Helget, H. Hoffman, W. Gough, J. A. Patterson, J. T. Hartzel-Gold, B. Purt, G. De Lorenzo. Violas—Louis Rovinski, C. Trainor, U. Marcelli, Fred Baker, G. H. Kalthoff, C. Heinsen, A. Rosenbecker, G. W. Callinan, A. Stephen, R. Kolb. Violoncellos—Horace Britt (Principal), S. Ben, A. Weiss, W. Villalpando, M. S. Amsterdam, R. Kirs, G. Demetrio, Bruno Coletti. Double Basses—J. Lahann (Principal), S. Greene, L. J. Previati, A. Annarini, A. E. Storch, J. Medgyesi, E. Arriola, E. Jonas, Flutes—Emilio Puyans, L. Newbauer, W. Oesterreicher (Orchestral Manager), Piccolo—W. Oesterreicher. Oboes—C. Addimando, A. Lombardi, A. Plemenik. English Horn—A. Plemenik. Clarinets—H. B. Randall, C. Hazlett, Bacc Clarinet—C. Hazlett. Bassoons—W. Bell, E. B. La Have, Contra-Bassoon—R. Kolb. Horns—W. Hornig, P. Roth, S. E. Bennett, R. Rocco. Trumpets—D. C. Rosebrook, O. Kegel, A. Arriola, A. Stephan, Trombones—H. F. Beitel, O. E. Clark, F. N. Bassett. Tuba—J. Lahann. Harp—K. Attil. Tympani—Geo. Wagner. Percussion—E. A. Noltling, Jos. Wagner. Librarian—O. Kegel.

MME. SCHUMANN-HEINK SICK IN CHICAGO

In the San Francisco Call of September 20th appeared the following press dispatch:

Chicago, Sept. 19.—Madame Ernestine Schumann-Heink's voice is silent—that is the price she has paid for "doing her bit." At the Michael Reese Hospital, where she is under care of physicians, it is said only complete rest can possibly restore her voice, exhausted from frequent use when the prima donna sang before thousands of army boys. The immediate malady is a severe cold contracted on her return trip from California.

The persistent rumor that Mme. Schumann-Heink had been interned, or had committed suicide or had been compelled to withdraw from her patriotic war work has been given attention by the United States government. This rumor has spread all over the country and had caused much distress in San Francisco, where the great singer is especially beloved because of her untiring work for patriotic and charitable causes. Harvey O'Higgins, associate chairman of the committee on public information, whose duty it is to nail the "daily German lie," sends the following to The Call concerning this Schumann-Heink slander:

In parts of the south a very circumstantial account is being reported of how Madame Schumann-Heink, arrested as a German spy, had committed suicide. Many inquiries as to the truth of the report have come to the committee on public information.

There is, of course, no truth whatever in it. Madame Schumann-Heink has been aggressive in her loyal Americanism, and the kaiserites are apparently attempting to discredit her by circulating this slander, out of revenge.

L. E. BEHYMER OPTIMISTIC ABOUT FAR WEST

In a Letter Scintillant With Bright Predictions of an Active Musical Season California Impresario Tells Why We Have Reason to Feel Happy

En Route—In the Northwest.

Since leaving Duluth and Minneapolis, I have been looking up the music situation in the Northwest. I found in the city of Duluth, under the able management of Mrs. Richards, the pioneer manager of that section, the largest and best managed series of concerts at a more reasonable price than is found anywhere in America in any town of a quarter of a million inhabitants, and Duluth has but one hundred thousand souls. But, four per cent of the entire population subscribe to this series, for over four thousand season tickets are sold—in other words, the entire seating capacity of the armory. Think what it would mean if four per cent of the citizens of San Francisco, Oakland and Los Angeles subscribed for a series of concerts, four events for five dollars—music might have a chance and your public served with the best attractions to be had in the musical world. The average western city furnishes a patronage equal to one-third of one per cent of the population, unless it is a compelling attraction like a Galli-Curci, a John McCormack or a Sarah Bernhardt.

In Minneapolis, I found the Minneapolis Symphony with practically the entire seatings of the Auditorium sold for the season and enough business men had formed a little coterie to buy up any unsold tickets in either the Minneapolis or the St. Paul series and give them away to the students of the University of Minnesota and the visiting naval and army boys so there would not be a seat left for speculators, and that means success for the Minneapolis Orchestra, the giving of extra concerts and a cancellation of the Western tour of the Orchestra, as they need all the concerts at home. Some appreciation! For the Minneapolis Symphony Orchestra under Emil Oberhoffer has become the best advertising medium that Minneapolis has today and the big business men of the city recognize it as such. All through Dakota, Montana, Idaho, Washington and Ore-

tive as those given in the medium sized cities of the East.

And the work at the cantonments are marvelous! At Camp Lewis, at the Liberty Theatre managed by that very exceptionally competent Col. Ed. Braden, he staged, one night, a big boxing bout headed by the camp athletic instructor now in the service, Willie Ritchie, and the next night a concert by Maud Powell, the violinist, and the lady wins by over four hundred in attendance and interest. That shows what the boys want and what is necessary to keep up their spirits. And the West needs music and the more we can show them what they are getting this season is not only the best but that they are getting it at least from one-third to one-half cheaper than the same artists are secured for in the East, the more will they assist in keeping the concert attendance at its normal condition.

I glanced over Alfred Hertz's collection of numbers for the San Francisco Symphony season and found an exceptional array of compositions, both standard and novelties, not only comparing with those of the Eastern Symphony Orchestra programs announced for the year, but some new and interesting numbers not even on the Eastern lists. And I must say that he is at the head of conductors today in securing artistic results.

When you hear Edyth Mason of the Metropolitan and Tamaka Miura, the little Japanese prima donna of the Boston Grand Opera Co. in "The Geisha" in English, you are going to have a superb treat and Miss Mason in "The Daughter of the Regiment" and Miss Miura in "Madame Butterfly" with the splendid La Scala Grand Opera Co. ensemble surrounding them, will be something to be remembered as the January season unfolds. I could give you a look-in from the Middle West to the Coast in a musical way that would show you what a hold good music is getting on the public, and that the united patronage of the West and Middle West makes it possible for us to make it a "bargain counter" for the California cities and people. Shall see you on my arrival. All along the way I find the Musical Review on the club and studio tables and am sure they appreciate your efforts in giving them a live musical newspaper.

Truly,

BEE.

THE NEW "FEIST" PATRIOTIC WAR EDITION

Leo Feist, with an enterprise worthy of the greatest recognition, has compiled a Patriotic War Edition of songs specially popular with the soldiers. And since the boys at the front are constantly asked for new music, this edition would make a particularly splendid gift to your friends. With rough thoughtfulness the Feist publishing firm has compiled this edition in a handy size that fits an envelope, and thus conforms to the demand of the United States Government which asks that publications of this kind be mailed in a most handy form. The list of songs contained in this Feist War Edition includes practically all the popular soldier songs of the day.

In addition to these popular songs, Leo Feist also publishes some of the very best new vocal compositions now on sale. Among these are particularly the *Radiance in Your Eyes* and *Women of the Homeland*. Our artists are now confronted with great problems. They not only are called upon to give their own regular concerts before clubs and other organizations, but they are also asked to appear frequently before soldiers. They are frequently at a loss what to sing. Most of them have now come to the conclusion that the soldiers want the best they can offer. For this reason the two songs just mentioned would make excellent material for the season's programs. These songs are for sale at all music stores.

HARRIET PASMORE'S INFORMAL RECEPTION

An informal reception was given in honor of Miss Harriet Pasmore at Sequoia Hall on Thursday evening, September 19th, prior to her departure for Los Angeles, where she will resume her professional duties for the new season. There was a large audience of invited guests, among whom were a number of San Francisco's most prominent musicians and music lovers, and a decidedly well chosen program was enjoyed. Among the compositions presented were some from the facile pen of H. B. Pasmore, which aroused well merited enthusiasm. Miss Pasmore was in excellent voice. Her rich, warm and flexible contralto voice was used with an in-

"The Radiance in Your Eyes"

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By Ivor Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinald Werrenrath

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"Women of the Homeland"

(GOD BLESS YOU, EVERY ONE!)

A Melody Ballad

By Bernard Hamblen

Sung by

Charles Harrison

Published in all the keys by
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"Love Here Is My Heart"

A Melody Ballad

By Leo Sileus

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

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gon I found the music clubs active and clamoring for the best. They have found that music is a war essential, that their community needs sentiment and saneness and music not only keeps them sane and helps the morale, but has become a necessity more than ever in bringing happy moments into their work and their sorrows. Really, you would be surprised at the big things doing at Boise, Helena, Butte, Spokane, Portland, Tacoma and Seattle.

All the Philharmonic courses in the West are in splendid shape and the Godowsky Master Classes for the piano this season at Los Angeles, San Francisco and Portland, have been the envy of the Eastern Conservatories and the Eastern cities, and they wonder how we were able to carry them on and how we ever thought of them and beat them to it—and Mr. Godowsky has a dozen offers from different Eastern cities for next season for Master Classes, but when I met him in Portland and renewed the offer at an increased price, he said that he would come to San Francisco and Los Angeles next summer and give his classes again. These classes have been splendid advertising mediums for these western cities, proclaiming them to the entire United States as cultured musical centers.

When I gave the list of concert artists, the La Scala Grand Opera Co., the French Conservatoire Orchestra and all the musical attractions coming to the Coast this season to the inquiring folks in Indianapolis, Detroit, New Orleans, Kansas City, Buffalo, Boston and other cities, they gasped and said, "How do you do it?" I could only say by team work, for Sacramento, Reno, Fresno, San Jose, Phoenix, Redlands, San Diego, Bakersfield, Stockton, Santa Barbara, Riverside, Marysville and Eureka by uniting with us in San Francisco, Oakland and Los Angeles and taking the same artists make it possible to bring these great folks to the Coast—and it really is the answer to the work that is being done in this State. Take, for example, the course offered by Warren D. Allen of the College of the Pacific in San Jose, the one by Miss Potter of Oakland, and the Musical Association of Berkeley, the courses given by the high schools of Long Beach, Hollywood, Pasadena, Ontario, Fresno and other California cities, the Pomona College at Claremont, Mills College and that of Notre Dame in San Jose—they are as large and as authorita-

ESTELLE HEARTT-DREYFUS' LATEST PROGRAM

Mrs. Estelle Heartt-Dreyfus has prepared a new program which she will give during the ensuing season. The beauty of Mrs. Dreyfus' programs is that they are based upon an intellectual compilation. That is to say, they are arranged according to fixed problems and for certain purposes. On account of this judicious arrangement they have been called "purpose programs." This most recent of Mrs. Dreyfus' programs is entitled "Songs of Sentiment." As will be seen from a careful examination of the same as appended to this article they are divided into five parts. Songs of the parent, of the child, of him and her, of the brother and of the patriot. The songs of the patriot in turn are divided into songs of the Homeland, Action, Service and Prophecy. We are quoting this Songs of Sentiment program in full as follows:

- I.

Of the Parent	Walter Kramer
To Evening	Edward Griggs—Fanny Dillon
Your Father's Laddie	
(Manuscript)	
La Nana	Colaco
Les Berceaux	Sully Prudhomme—Gabriel Faure
When I Bring You Toys	Tagore—John A. Carpenter
Beat Upon Mine Little Heart	Ethelbert Nevin
- II.

Of the Child	Ivorak
Songs My Mother Taught Me	Katherine Nolen—Bryceson Trehearne
Mother, My Dear	
- III.

Of Him and Her	Traditional
I, a Nightingale	Frederick Martens—Charles W. Cadman
(Manuscript)	
Under Gothic Arches	Eleanor Hague—Gertrude Ross
(Manuscript)	
Over the Skyline	Harold Bell Wright—Louis Gottschalk
(Manuscript)	
Apple	Tosti
O Let Me Speak to Thee	Holmes
- IV.

Of the Brother	Kathrine Lee Bates—Helen Freeman
Out of Siberia	
(Manuscript)	
- V.

Of the Patriot	Gretcheninoff
My Native Land	Korbay
Off to the Front	Heartt Dreyfus
All Together and Over the Top	Moussorgsky
After the Battle	O'Neil Forsyth
O Red is the English Rose	Chas. Richmond—O'Neil Forsyth
The Battle Hymn of the Republic	Julia Ward Howe
Arranged by Blanche E. Seaver.	

telligence and artistry worthy of the heartiest commendation. This naturally beautiful voice was backed by intelligence of phrasing and purity of intonation and above all, with a most skillful judgment in the matter of phrasing. Miss Pasmore is surely an artist of whom the Pasmore family may well be very proud.

In addition to Miss Pasmore, the singer, there was Dorothy Pasmore, the cellist, and Miss Johnson, violinist. In the obligatos to the songs as well as in ensemble numbers both these excellent musicians added greatly to the enjoyment of the evening. Miss Harriet Pasmore, in addition to her songs, also played the piano part, with her sister, in one of the ensemble numbers and proved her splendid musicianship as well as her versatility. The evening closed with a reception, during which all present congratulated Miss Pasmore on her success, and wishing her that continuous activity which her art and qualifications justify.

MRS. POTTER'S ARTISTS CONCERT SERIES

Mrs. Z. W. Potter, the energetic and enterprising Oakland manager, announces her Artists Concert Series for 1918-1919, and the same contains some of the most illustrious names to be found in the exhaustive roster of the American concert season. There will be five concerts given under the auspices of the music section of the Oakland Teachers' Association at the Auditorium Opera House in Oakland. The first of these events will take place in October and the artists will be Yolande Mero and Lambert Murphy. The second concert will take place in January, when the artists will be Luc Gates and the Trio de Lutece. The third concert will be given in February, and Josef Hofmann will be the soloist. In March the fourth concert will be given with Anna Case as the attraction, and the fifth and final concert will take place during April, when Louis Graven will give the program. Surely a more imposing list of distinguished attractions could hardly be compiled, and Mrs. Potter is entitled to great credit and the gratitude of the Oakland music lovers.

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GEORGE KRUGER AND G. JOLLAIN IN RECITAL

George Kruger, the eminent pianist, and Giuseppe Jollain, Italian violinist, are going to give a joint recital at the Convent in Menlo Park on Friday afternoon, October 4th. Mr. Jollain is a pupil of Cesar Thompson and is known in San Francisco as a fine artist who elicits from his instrument a delightful tone and adds to this rare interpretative ability. George Kruger is a former pupil and friend of Leschetizky. Before coming to California he was one of the artist teachers of the Cincinnati Conservatory of Music. He also performed in several concerts of the Kneisel Quartet and was soloist with the Cincinnati Symphony Orchestra under Van der Stucken and with the Chicago Symphony Orchestra. The program will consist of compositions by Chopin, Beethoven, D'Ambrosio and others, and lovers of good music will have a treat in store for them.

SAN FRANCISCO MUSICAL CLUB OPENS SEASON

The San Francisco Musical Club held the season's opening musicale at the St. Francis Hotel Thursday morning, September 19th, presenting a program excellent in quality and throughout of superior rendition, as the names of participants bear ample testimony. Miss Adeline Maud Wellendorf, president of the club, made the address of greeting to members and guests and the following program was given, eliciting much appreciation from a delightful audience:

Piano solo, Miss Marion de Guerre; American group of songs, Miss Ida Weick; French songs, Miss Emilie Lancel, with violin obligato by Mrs. William Poyner; Modern French Sonata for violin and piano, Signor Antonio de Grassi and Mrs. Esther Marvin Pomeroy.

The program for the next meeting, October 3rd, will be in the afternoon and will present besides a cello and piano number by Mrs. Olga Block Barrett and Horace Britt, and a vocal solo by Mrs. E. E. Bruner, the operetta, "A Picture Bride," which was given at the last Jinks, the music by Josephine Crew Aylwin and the book by Marion Cumming. In the cast will be Mrs. Mary Anderson Johnson, Miss Marion Cumming, Mrs. Zoe Blodgett Mott and Miss Elise Young. They will be supported by a full orchestra. This concert takes the place of the annual club luncheon and an admission of fifty cents will be charged, the proceeds to be turned over to the Red Cross. Guest cards will not be honored at this program.

HOW MURATORE THRILLED SAN FRANCISCO

San Franciscans, who remember with delight the great success achieved by Lucien Muratore on the occasion of his appearance in San Francisco in February of last year, with his beautiful wife—Lina Cavallieri—will be pleased beyond measure with the program that Muratore and his assisting artists—Georges Truc, solo pianist, and Alexandre Debrulle, solo violinist, will give at the Exposition Auditorium one week from tomorrow (Sunday, October 6th) at 2:30 p. m. sharp. Muratore is one of the most heroic figures at present before the public. He and his assisting artists are French soldiers off on leave. Those who heard Muratore on the occasion of his last visit need not be reminded that he is, without a question of a doubt, the greatest tenor that ever appeared in San Francisco. For the benefit of those who were not in attendance on that occasion—the digest of criticisms that appeared in the San Francisco newspapers will be of interest.

"Muratore is one of the greatest of tenors and one of the most magnificent in the history of the art of song. . . . After the song ('The Marseillaise') was finished the audience still standing, shouted its approval and sympathy, and Muratore, whose voice is Italian along with his parentage and whose art is French, still, under the impress of his own marvelous performance could merely shout—'Vive la France.'"—Walter Anthony, S. F. Chronicle, Feb. 18, 1917.

"In response to the clamoring thousands Muratore sang 'The Marseillaise.' The whole mass of people rose to their feet wild with enthusiasm. A man must have a soul aflame to do that. Chicago has not over-rated the French tenor. He ranks with the great ones."—Redfern Mason, S. F. Examiner, Feb. 26, 1917.

"Muratore is handsome of face and figure. His is a magnificent tenor, high and of great purity and volume, and he quickly warmed up to the tremendous task of singing, as it were, to all the world in the monster Auditorium."—Bulletin, Feb. 26, 1917.

"Muratore has a melody in his voice that searches right into the heart's depths, and brings to the surface all of the secret longings. He can reach the heights of human happiness, he can touch the depths of its misery. He sings of patriotism, of love, of passion, of joy, of sorrow all with a virile passion, for his art is entrancing."—Call, Feb. 26, 1917.

"Ah! the voice of Lucien Muratore and his impeccable art! His is a big, luscious voice, vibrant with sentiment and passion. By his singing he reveals himself a man of intellect and cultivation."—Helen M. Bonnet, Town Talk, March 3, 1917.

"Muratore's voice is a full-bodied, beautiful tenor voice and the ability to charge its luscious sweet tones with the emotional fervor so dear to the Latins. Muratore made an immediate 'hit.' . . . He also sang 'The Marseillaise,' singing it with a fire and a passion that started a tempest of shouts among an audience that rose in a great spontaneous and unanimous wave of patriotic recognition."—Argonaut, March 3, 1917.

"Muratore infuses into his singing every ounce of energy and temperament that he possesses, and the truly, wonderful quality of his voice is revealed by the fact that even the greatest force does not impair his pliancy. He sings in fine intonation and enunciates clearly and distinctly."—Alfred Metzger, Musical Review, March 3, 1917.

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MERO'S BRILLIANT NEW YORK CONCERT

Yolanda Mero, the pianist, whose coming will be a big event in our musical season, recently captured New York once more by another demonstration of great pianistic gifts. Aeolian Hall was filled with the customary enthusiasts, and the charming young woman added new laurels to an already generous collection. The Evening Journal goes on record as saying that her performance "was illuminated by bright dashes of color, and the salient feature of her work is fire of temperament and a verve that makes her playing tingle with life. One fails to realize at times that it is a woman who sits at the piano, so strong and virile is her art."

"From beginning to end," says the Journal under the name of Max Smith, "her performance was so brilliant as to surprise even her most ardent admirers. It was a performance that disclosed every fine power in a truly remarkable manner. Under her sensitive fingers the beautiful cantilena of the Bach concerto breathed tenderness and passion. Her brilliant staccato passages glittered like the jewels on her wrist."

A Mero recital is always an event in New York, no matter how crowded the season may be. Generally from the opening of musical activities in October until the close in April, New Yorkers hear between three and four hundred concerts. To stand out distinctly in such an array of musical offerings, proves an artist's worth, better perhaps than anything else. There are about a dozen recitalists whose concerts attract the big general public as well as the music lovers, and Mero's invariably do. The distinguished pianist comes here under the local direction of Selby C. Oppenheimer. Her American tours are managed by the Wolfsohn Musical Bureau, the office that controls Jascha Heifetz, Hipolito Lazaro, Alma Gluck, Josef Hofmann, Louise Homer and a dozen other celebrities.

NOTRE DAME COLLEGE BEGINS NEW SEASON

The Notre Dame College of Music of San Jose has opened its new season and is pleased to announce that the enrollment of new students has been particularly gratifying, and this notwithstanding the present conditions. The College itself also is able to feel gratified with the splendid showing made at the beginning of the season. The new students are all enthusiastic and anxious to make good. They surely have all the opportunities to receive as excellent an education as it is possible. The faculty of Notre Dame College contains brilliant minds and efficient educators who understand the gift of imparting knowledge and who also are able to detect for what a student is particularly well fitted. This combined with the sincerity, conscientiousness and thoroughness that prevails at this splendid educational institution, gives a student the finest chances for a thorough education in her youth and a matchless preparation for her future place in the world.

ANOTHER TRIBUTE TO SCHUMANN-HEINK

The following tribute to Mme. Schumann-Heink was published in the August 21st issue of the Des Moines Capital:

Mme. Schumann-Heink is a great singer. We cannot recall the name of a singer about whom so much good has been said and written. Schumann-Heink was born in Germany, educated in Germany and became the wife of a German. She was engaged to come to America to join the forces of the Metropolitan Opera Company, and from that time her popularity grew and her success as a great singer was assured.

But great as is her popularity as a singer, it has become secondary to that still greater quality of mind and heart—"mother." By common consent of the soldier boys and the great public this title has been conferred upon her, and it exceeds any tribute that has ever been paid to any artist or queen who has come to this country. She has freely given her four stalwart sons, Geo. Washington, Walter, Henry and Ferdinand, to the United States Army and Navy to help win the war against Germany. In the cantonments of our country she has gladdened the hearts of the soldier boys with her beautiful voice. She has so won the love and admiration of the people of the Pacific Coast that the authorities of San Francisco, Los Angeles and San Diego have passed resolutions in her honor and presented the same to her, together with the keys of the cities.

No one questions her loyalty. No one associates the name Schumann-Heink with Germany. She is a patriot through and through, and her loyal sacrifices to her country have set a noble example for every person of German extraction in the United States to heed and emulate.

ZELDA GOLDBERG AT LAUREL HALL CLUB

Miss Zelda Goldberg, contralto, pupil of Mrs. Rosella Cailleau, sang at the Laurel Hall Club, 1750 Clay street, on Wednesday afternoon, September 18th, and scored a brilliant artistic triumph. Her rich, resonant voice was heard in the following group of songs: Oh my lyre immortelle from Sappho (Gounod), I Am Thy Harp (Woodman), The Birthday (Woodman), War (Rodgers). Miss Goldberg succeeded in investing these compositions with the necessary judicious phrasing as she attained from them the innermost poetic or dramatic sentiments as the occasion demanded. Her enunciation was concise, and her interpretation revealed serious study and a natural talent. She was well deserving of the enthusiastic applause and approbation which her singing evoked. The concert was given for the benefit of one of the well deserving war endeavors.

SHAVITCH-SASLAVSKY-BEM TRIO PROGRAMS

With the first concert of their midwinter series of three events but a short time off, the Shavitch-Saslavsky-Bem trio announce the wonderful programs that they will feast San Francisco music lovers with during their preliminary three San Francisco concerts, which will be given at the Italian Room of the St. Francis Hotel on the Tuesday nights of October 5th, November 12th and December 10th. With three such sterling players unified into a chamber music organization, it is to be expected that their musical evenings will reach a high water mark of brilliant offerings, for never in the musical history of this city have three greater artists on their instruments, simultaneously resided in this city and elected to combine their talents in the playing of this finest form of musical composition.

Vladimir Shavitch is a concert pianist of international reputation. He has played with every great orchestra in the world and is ranked among the leaders of his art. Alexander Saslavy is a recognized authority on chamber music, is founder of the world-famous "Saslavsky String Quartet," and for twenty-two years was concert-master and assistant conductor of the New York Symphony Orchestra, under Walter Damrosch. He is recognized as one of the world's foremost violinists. Stanislas Bem is one of the first cellists of the San Francisco Orchestra, is an ensemble player of great talent, and is gifted with one of the most glorious tones ever heard on the cello. The combination is a rare one indeed.

The first program, to be played October 5th, includes the Saint-Saens op. 92 and Rachmaninoff op. 9 trios and the violin and piano sonata by Sylvio Lazzari. The second program features a new trio by Charles Wakefield Cadman and the Dvorak trio op. 65, as well as the sonata for cello and piano by Cesar Franck. At the third concert of the series, December 10th, trios by Arthur Hinton (new) and Smetana, op. 15, and the Debussy violin and piano sonata will be played.

These events are under Selby C. Oppenheimer's management, and subscriptions and mail orders should be sent to him in care of Sherman, Clay & Co.

YOLANDA MERO — LAMBERT MURPHY CONCERT

With Yolanda Mero, the famous pianist, and Lambert Murphy, the noted American tenor, each booked for San

Francisco, recitals during the same week. Manager Selby C. Oppenheimer has prevailed upon these splendid artists to combine their programs in order to give San Francisco music lovers a great bargain in hearing the two in one stupendous event. Both being under the management of the Wolfsohn Musical Bureau of New York, this great booking concern was appealed to by the local manager, with the result that one huge joint program will be given by these world-famous stars at the Savoy Theatre on Thursday night, October 31st. Notwithstanding the unusual and important combination, prices of a single concert event will prevail, and the glorious program will at once interest pianists, vocalists and musicians generally. Since playing here a number of years ago Yolanda Mero has forged her way to the front of her profession until now she is recognized as the legitimate successor of the late Theresa Carreno as the greatest of women pianists. Murphy's popularity is of long standing in the east, but this is his first western tour. His is a glorious, rich and resonant tenor voice. Manager Oppenheimer is now accepting mail orders for this attractive event.

SUCCESS OF CAILLEAU PUPILS

Several of Mme. Rose Relda Cailleau's pupils have recently enjoyed very gratifying successes. As will be seen in another part of this paper, Miss Zelda Goldberg scored quite an artistic triumph before the Laurel Hall Club on Wednesday afternoon, September 18th. This same vocalist sang at Temple Israel, California and Webster streets, on Monday afternoon, September 16th. And she also aroused enthusiasm at a concert for the benefit of the Red Cross in Burlingame recently.

Miss Marguerite Raas, an artist pupil of Mrs. Cailleau's, who has been singing professionally for some time, has been singing with success at the Fine Arts Palace, and has placed herself under the direction of Mrs. Jessica Colbert for booking engagements in California.

Miss Lillian Conke, another able pupil of Mrs. Cailleau's, sang for the soldiers at Calvary Church recently and scored a genuine success, arousing much enthusiasm. Miss Etta Wilson, also a most efficient vocal student of Mrs. Cailleau's, sang recently with fine results at the home of Mrs. Hill in Oakland as soloist at a very brilliant reception.

Mrs. Cailleau has every reason to feel very gratified with the successes achieved by her pupils.

MUNICIPAL ORGAN RECITAL

At Edwin H. Lemare's organ recital in the Exposition Auditorium on Sunday evening, September 29, the vocal soloist will be Easton Kent, a lyric tenor, who is well known in the cities around the bay. His selections for Sunday evening are by American composers, including Uda Waldrop's new song, "Sweet Peggy O'Neil," Huhn's "Invictus" and Cowen's "A Birthday."

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Two organ numbers by Mr. Lemare will be played by request, these being Mendelssohn's "War March of the Priests" and Lemare's "Summer Sketches," descriptive of the pastoral season in England. Also on Lemare's program are two Bach compositions, "Aria, written for the G String" and "Fugue a la Gigue," as well as the "Concert Overture in C minor" by Hollins, the blind organist composer, which is full of fire and accent. Lemare, as usual, will give an improvisation on a theme submitted by some one in the audience, everybody being invited to offer brief themes.

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NEW WILSON G. SMITH FOLIO

"Romantic Sketches" a Delightful Suite of Three Light Piano Compositions



Wilson G. Smith

Wilson G. Smith, the eminent American composer, who has given so much of real worth and value to the world of music, has recently brought out through the Sam Fox Publishing Co., Cleveland, Ohio, a collection of compositions for the piano which has been accorded unusual attention and recognition, and has received much favorable comment in musical circles. The volume is entitled "Romantic Sketches" and contains three artistic numbers. "In a Goudola," "Love Song," "An Ancient Legend." The opus number of the book is 110.

In this folio the composer is seen in a new and somewhat lighter vein than in most of his former compositions. There is a wealth of melody and tone to all of these numbers, and especially in the first two is the melody beautiful and unusually striking. None of the numbers are as difficult as much of his former work. In "An Ancient Legend" the composer has built upon a sombre theme—there is mystery in its unusual harmonies and there are dark unexplored depths in the undercurrent of melody predominating there.

The numbers would be classed as about fourth grade—third to fourth—and are especially well suited to teaching and recital work.

Another folio by this distinguished musician which has enjoyed a large sale is "Autumn Sketches," containing six piano solos. Some of the numbers contained in this suite are being used in concert by such eminent artists as Ossip Gabrilowitsch and Fannie Bloomfield Zeisler. "Autumn Enchantment," one of the numbers in this suite, is also published separately in a special edition as revised and edited by Madame Zeisler.

WESSITSH RECITAL ATTRACTIVE FEATURE

Next Tuesday night at the Colonial Ballroom of the Hotel St. Francis, Madame Loisa Patterson Wessitsh, the splendidly regarded soprano, who is at present making her home in this city, will give her only song recital for the season. Madame Wessitsh has been uniformly successful in her art, both abroad, in the eastern music centers of the United States, and particularly in Cal-



MME. LOISA PATTERSON WESSITSH

Prima Donna Soprano, who will appear in Concert at the Colonial Ballroom of the St. Francis Hotel, giving an ideal program

ifornia, since she has returned here from abroad. Recent achievements to her credit include a triumphant appearance in Los Angeles, where she was the joint soloist at an all-star program with Leopold Godowsky, before the annual convention of the Music Teachers' Association. The Los Angeles critics accorded her unstinted praise at this event.

In the Berkeley Greek Theatre and later the Tivoli Opera House performances of Gluck's "Orpheus," Madame Wessitsh scored a most emphatic hit in the role of Eurydice, bringing to her shrine hundreds of admirers. At her concert she will be heard in a great variety of song gems, calculated to reveal her voice in all its various phases. Works in French, Italian, English and native Russian will be featured, and with Mrs. Robert Hughes at the piano, the attractive program will include the "Bel Raggio" aria from Rossini's "Semiramide," Beethoven's "In Questa Tomba," "Paisiello's "Ne cor piu non mi sento," two original Russian songs by Rimsky-Korsakoff, presented here for the first time, Tirindelli's "Portami via," and Coquard's "Hai luli," also to be sung for the first time here, the aria "D'Amor sui Ali" from Verdi's "Il Trovatore," Chausson's "Les Papillons," Bizet's "Vieille" Chanson, and works by Dunn, Frank La Forge, Arensky, Frank Bibb, and other noted composers.

Tickets can be had at either Sherman, Clay & Co.'s, Byron Manzy's, Kohler & Chase's or at the news stand of the St. Francis.

FITZIU-DE SEGUROLA TICKETS READY MONDAY

With the opening of his concert season but two weeks distant, and with a long string of the choicest attractions to offer to the public of San Francisco, Manager Selby C. Oppenheimer feels confident that the coming musical year will excel any that has yet been known in this city. Auspiciously will the young impresario inaugurate his season's work, with the attractive costume recitals by Anna Fitziu, the famous Metropolitan and Chicago Opera Company soprano, and the noted basso, Andres de Seguro. In the entire roster of the two famous opera companies, no finer nor more attractive soprano than Anna Fitziu occupies a place in the affection of eastern opera goers. She is an American girl, who has made her mark in the foremost musical centers of the world. Accepted in European capitals as one of the world's greatest and acknowledged in her own country as one of the top-notchers in concert and opera.

For a dozen years de Seguro has been the principal basso of the Metropolitan company, a distinction that has given him the opportunity of appearing in two score roles. The two artists will present two most delightful programs at Oppenheimer's Savoy concert hall, McAllister and Market, on Sunday afternoon, October 13th, and again on Saturday afternoon, October 19th. The delightful programs are replete with songs and arias, duet and operatic selections, and include an original one-act operetta specially written for these artists. On the first program will be found the noble "Ritorno Vincitor" from "Aida" by Verdi, the Balatella from "I Pagliacci," sung by Miss Fitziu, who will also render Horsman's "Bird of the Wilderness," MacFadyen's "Inter Nos," and Woorhis' "A Little Word." De Seguro will render a Mozart aria from "Don Giovanni," and Grieg's "La Jeune Princesse," as well as Lieutenant Gitz Rice's "Dear Old Pal of Mine," the old English song "I Will Give You the Keys to Heaven," and the Spanish song "Clavelitos," by Valverde. Duets by Bartholemew (Pesca Amore) and the Barcarolle from the "Tales of Hoffmann" are included, and the operetta called "Grandma Was Right," composed by Gabrielle Sibella, with lyrics and book by Marie de Salabous. Emil J. Polak will preside at the piano at the Fitziu-de Seguro concerts. A program, entirely different, will be given at the second concert.

Tickets for these concerts will be placed on sale on Monday morning at Sherman, Clay & Co.'s ticket office. Mail orders should be addressed to Manager Oppenheimer at that office. These should include current funds, plus the federal war tax added. As a special accommodation to his patrons, Oppenheimer will return tickets to purchasers, through the mail, whether envelope is included or not, unless specifically ordered otherwise.

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ALBERT RAPPAPORT GOES ON VACATION

Albert Rappaport, the successful and very active baritone soloist, left for his vacation at Lake Tahoe and will remain two weeks. After his return he will resume his artistic activities, and will no doubt be heard frequently in concert during the season. Mr. Rappaport is going on his vacation rather later than most of his colleagues, but he has been kept so busy that he was unable to leave before this.

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berte; Fisher & Hawley in "Business Is Business;"
Mellette Sisters with Lew Pollock at the Piano in a
Song and Dance Revue; Heras & Preston, Fast and
Funny; Official War Review; Florrie Millership,
Charles O'Connor & Co. in "The Girl on the Moun-
tains."

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HERBERT I. BENNETT CONTINUOUSLY ACTIVE

For the first time since the managing editor became associated with the War Camp Community Service, the editor of the Pacific Coast Musical Review had an opportunity to have a chat with Herbert I. Bennett, and this conversation had to take place on the street last Sunday morning in front of the Olympic Club, quite an appropriate spot for such an important meeting. Mr. Bennett just came from a consultation at the Palace Hotel and was getting ready to go back to Sacramento. He even didn't have time to eat, and the editor of the Pacific Coast Musical Review can do without almost anything except eating.

Mr. Bennett told us that his district had been enlarged and he was now even busier than before. His activities are centered in Sacramento, but his district includes Mare Island, the Mather Aviation Field, and the various cities within reach of these two military reservations. Among these cities are Napa, Stockton and other cities of equal importance. Mr. Bennett's duties are mainly concentrated in the organization of Defenders' Clubs and similar entertainments for the enlisted men outside the camp grounds. He is enjoying his work greatly and is just as enthusiastic now, if not more so, than when he began. He wants to be remembered to all his friends, and says that they must not be offended when he is not always able to reply to the kind letters that he occasionally receives.

MRS. FANNY BAILEY SCOTT A VISITOR HERE

Mrs. Fanny Bailey Scott, soprano, so well known through her successful concert work, choral singing and church work throughout California, is here on a visit, after devoting almost the entire year, since February last, to singing at the encampments in the Northwest. Mrs. Scott has become identified with army work and is under direct supervision of the army authorities. She has been stationed at Camp Lewis and has been singing throughout the territory of the Northwest Pacific District. She is on the regular staff of the national war council of the Y. M. C. A. She has been giving a series of excellent programs containing only the most representative compositions, as she discovered pretty



MRS. FANNY BAILEY SCOTT
The well known Californian Soprano, who has been singing in the Military Camps of the Northwest during the last seven months

soon that the American soldiers are really fond of the best music. She has therefore appealed to the highest taste and not to the lowest. Throughout her tours Mrs. Scott has been singing to crowded houses, giving four concerts a week.

Her details took her also into the Hospital Wards, where she was able to do a great deal of work. Notwithstanding her continuous activity she was able to sing for some of the Tacoma and Seattle churches, and the Amphion Club of Seattle has asked her to sing after her return in December. Mrs. Scott will remain here a month or two, after which time she will resume her work in the Northwest. Mrs. Scott's husband is at Camp Lewis and her brother is in France.

CECIL COWLES BACK IN NEW YORK

Cecil Cowles, the successful young pianist and composer, is back in New York after spending her vacation at Asbury Park, N. Y. Miss Cowles has been very busy during the summer studying and preparing for the season. She expects to appear in public quite frequently and has finished some new compositions. She is meeting with splendid success, and has ample opportunities to become known as well as broaden in her endeavors.

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CLEVELAND, O., U. S. A.

GREAT VIOLINIST AT ORPHEUM NEXT WEEK

The Orpheum announces for next week a bill which reaches the highest standard of vaudeville and is remarkable for its novelty, there being only one holdover in it. Julius Tannen, one of the best of monologists and recently a star in "Potash and Perlmutter," in which he scored a great hit as Mawruss Perlmutter, has returned to his old love—vaudeville—and will amuse with an entirely new monologue. Tannen's gift of the gab is known and appreciated wherever there is an English speaking theatre.

Wilbur Mack will appear in his own comedy skit, "A Pair of Tickets," in which it will be remembered he scored such a great hit last season. It has been entirely revised and new numbers introduced, with the result that its success is greater than ever. He brings with him his own supporting company, which includes Gladys Lockwood, a great San Francisco favorite. Albert Vertchamp, one of the largest stars in the musical firmament, although only twenty-two years of age, is a violin virtuoso who has mastered a repertoire which musical experts declare is one of the largest ever undertaken by an artist. He has the assistance of Joyce Alberte, a gifted pianist, and the couple are proving one of the musical sensations of the season.

The Creole Fashion Plate is the best female impersonator that has appeared before the public since Julian Eltinge. He is the possessor of two equally good voices, the one a soprano and the other a basso. His act is highly entertaining a decided novelty. George M. Fisher and John K. Hawley, clever and popular comedians, will appear in a comedy playlet by James Horan entitled "Business is Business," which gives them a splendid opportunity for the exercise of their abilities and is entertaining from start to finish. The Mellette Sisters will present a series of novel and attractive songs and dances. Both girls are exceptionally talented and their good looks are enhanced by beautiful and tasteful costumes.

Heras and Preston are a team of acrobats and comedians who accomplish the seemingly impossible and have the merit of variety and originality. The latest series of the Official War Revue will be exhibited. The remaining act will be Florrie Millership, Charles O'Connor and Co. in the musical skit, "The Girl on the Magazine."

FINAL WEEK OF "HEARTS OF THE WORLD"

The final presentations of D. W. Griffith's masterpiece, "Hearts of the World," are on at the Alcazar Theatre. On Saturday night, October 5, it will be seen for the last time, rounding out a period of fifteen weeks of record-breaking success. That it will be returned to this city soon is highly improbable. That it will be presented at prices lower than the schedule in force at the Alcazar is impossible. Manager Will Kellner announced that according to the terms of the contract by which Sol L. Lesser, at a cost of \$250,000, secured

the rights to the Pacific Coast, the present Alcazar prices will be enforced. Thus those who neglect the opportunities yet afforded during this coming and final week will be unable to repair their loss. How great this loss will be can be inferred from the fact the fifteen weeks' of unprecedented success in this city is being endorsed everywhere throughout the United States.

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"Parlor, Bedroom and Bath," so ingeniously and engagingly disclosed at the Curran Theatre (formerly known as the Cort) during the past week will be revealed for a second and final week beginning Sunday. So genuine has been the interest in this keen, sparkling comedy that it might easily have run here for four weeks, but the conservative booking of the A. H. Woods

office mapped but two weeks for San Francisco in its transcontinental tour. It is a matter of theatrical history that when C. W. Bell and Mark Swan wrote the play and fixed upon its title its merit as a laugh producer was acclaimed by every manager to whom it was submitted. But producers balked at the title which Bell and Swan steadfastly refused to change. When A. H. Woods finally produced the work and its success was immediately marked, the chagrin of those to whom it had been offered may be realized. It is one of the most successful farces produced in recent years and great credit attaches to the producer, who has provided it with an uncommonly competent and singularly engaging cast, headed by Eda Ann Luke and Homer Barton.

POLACCO TO BE CONDUCTOR FOR CHICAGO CO.

The Eastern music journals received this week contain the pleasing news that Giorgio Polacco has been engaged as principal conductor of the Chicago Opera Company by Cleofonte Campanini, who has decided to lay down the baton. Congratulations are in order all around, inasmuch as Polacco is surely one of the most brilliant and competent conductors ever swinging the baton in this country, and this means a great deal. If the Chicago company continues to improve its artistic personnel as it has done in recent years, there is reason to believe that it will eventually surpass the Metropolitan Opera Company, unless the latter "gets a move on."

J. L. DILWORTH VISITING PACIFIC COAST

J. L. Dilworth of Huntzinger & Dilworth, a prominent New York publishing house, is visiting the Pacific Coast on one of his regular trips in the interests of his popular firm. Huntzinger & Dilworth, now three years in business, have already made themselves strongly felt in the publishing field, for they do not only publish compositions neatly printed, but they have selected a class of works that are of the highest calibre, while they nevertheless appeal to the taste of the general public. We shall have more to say about this publishing house next week. Huntzinger & Dilworth confine their publications to songs.

ANOTHER PASMORE PUPIL SCORES SUCCESS

Miss Althea Burns, soprano, was soloist at the monthly musical service at St. Stephens Episcopal Church on Sunday evening, September 22, and charmed the congregation with the beauty and sympathy of her voice and the classical rendition of her numbers, particularly the Ye Shall Feed His Flocks, from Handel's Messiah. Miss Burns is one of H. B. Pasmore's advanced pupils.

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American Artists and Composers Co-operate in a Unique Event of the Utmost Importance at Lockport, New York, Under the Able Direction of A. A. Van De Mark.

One of the most important musical events in the United States is the National American Music Festival which is given every year during the first week of September at Lockport, N. Y., under the general direction of A. A. Van de Mark, who really is the originator of the idea. The most recent of these events took place during the week from September 2d to September 8th of this year. The idea of this festival is to give American artists and American composers an opportunity to prove that they may easily be classed among the most distinguished representatives of the art anywhere. This year there were not less than 162 composers represented on 21 programs.

As will be seen San Francisco is here represented by Miss Rosalie Housman, whose works were sung by Miss Clarinda Smith, and were enthusiastically received. Here are some of the comments: "Miss Housman writes in the modern idiom and has her own note of originality. She is the exceptional composer of music who is thoughtful enough to give credit on her programs to the writers of the verses." This comment is from a Lockport daily paper. Leonard Lieblich of the Courier said of her: "Rosalie Housman is a young composer who has imagination and daring. 'A Chinese Screen' shows her at her best." Charles E. Watt spoke of Miss Housman in Music News, Chicago, of September 13 as follows: "Miss Housman is distinctly futuristic in her work, but interesting withal and logical according to her beliefs." Miss Housman's compositions presented on this occasion were: On the Downs, An Irish Nocturne and a Chinese Screen. Mr. Watts says further: "All were interesting but the second was so much the best liked that it had to be repeated."

The following interesting report of the event has been forwarded to the Pacific Coast Musical Review by one of those present on that occasion:

Lockport, N. Y., September 10, 1918.

I rather thought the doings at Lockport would be of interest to you, and as the idea is so nation-wide in its scope, I thought possibly you care to be posted. Composers and singers are invited to participate in the seven days' festival. The town is quaint and attractive, and situated between Rochester and Buffalo, and also near Niagara. A. A. Van de Mark is the originator of the plan and this was the third annual festival. Lockport very hospitably opened its doors and homes to its guests, and the ladies of one of the important churches conducted an artists' dining room in the basement of the parsonage. Artists and composers met there for the purpose of eating as well as getting acquainted, personally and professionally, and the "community" spirit was "immense."

Concerts were held three times a day, and there were large and appreciative audiences. Of course, only American music was permitted and one was amazed how much there is and at its growing standard of excellence. About twenty-two composers were present and from forty to fifty artists from New York, Chicago, St. Louis, Boston, Pittsburgh and other cities. Several of the publishers sent their representatives like Oliver Ditson Company and Witmarks. The musical journals had their people covering it. Mr. Lieblich of the Courier and Chas. Watt of the Music News of Chicago were present all week, and gave excellent talks on the bright future in store for America in the way of music endeavor.

Thursday and Friday were set aside as composers' days, and all whose works were given then were present. Miss Rosalie Housman of San Francisco was fortunate in having Clarinda Smith, soprano, of New York, as the interpreter of her songs. She sang the three songs selected as well and intelligently as they could possibly be sung. Harry Gilbert, the official accompanist from New York, played for Miss Smith. The songs presented on this occasion were: On the Downs, An Irish Nocturne (to be published presently by the Boston Music Company under another title), which was so liked that it did not only receive an encore, but was redemanded on the final program of the week, when it again earned a repeat. The final song was A Chinese Screen, which Rosalie Miller

used earlier in the winter. Miss Housman had been fortunate to become acquainted with all the influential people, thus having the satisfaction to see them all present on the occasion of her triumph as a composer.

Carrie Jacobs Bond was so greatly pleased with the Irish song that she asked Miss Housman to send her a copy, and in exchange Mrs. Bond is sending her several of her own compositions. Among the singers present who asked Miss Housman for her songs were: Charles Clark of Chicago, who also wants to sing "Taps;" Ida Geer Weller of Pittsburgh, Marguerite Ringo of New York, Lowell M. Welles of Cedar Falls, Iowa; Mrs. Downing of Chicago, Olive Nevins of the famous family of that name, who also wants the Chinese Screen; Bertha Rodgers of Toronto and several others which I can not remember just now.

There were several splendid works presented and all were so excellently interpreted. The Carpenter, Sonata and Cecil Burleigh's concerto played by Amy Neill, violin, and Carol Robinson of Chicago, pianist, were works that no one who heard them will ever forget. So was the singing of such superb artists as Lucille Stevenson, Frederic G. Downing and Charles Clark, all of Chicago. J. Warren Erb of Pittsburgh played marvelous accompaniments for them, and he is as interesting in this work as in choral conducting, where he is already becoming known all through the country. The Apollo (male) Quartet of Boston sang often and well. Marguerite Ringo, a former Californian, showed an excellent lyric soprano and fine taste and diction, second to none at the festival.

It is practically impossible to go into details about the many fine performances. There were such wonderful programs given by Arthur Hartman, Bertha Beerman, contralto, of Chicago; Olive Nevins, Mme. Sturkow Ryder, such a fine pianist, that the Coast should know her. She is a clever composer as well. Mrs. Carrie Jacobs Bond gave a program, all of her own works, in her own charming and lovable way. She has an exceptionally sweet and winning personality and it is so beautifully reflected in her music. She is simplicity itself and she plays and sings, though she has a small voice, with daintiness. The audiences love her.

Among the better known personalities among the composers besides Mrs. Bond were: Hallett Gilbert and Fay Foster, whose "Americans Come" proved such a thriller at every hearing, and it became a daily "habit." Several of her songs were well given, but her lovely chorus "In a Carpenter Shop" for women's voices was by far the nicest of all her interesting works. Mr. Gilbert, too, had splendid representation on many programs, and played the accompaniments skillfully. He is an admirable pianist. His greatest success was scored by Charles Clark in "The Devil's Love Song," text by M. V. Samuels, author of The Wanderer and a former Californian.

Well known men like Frederick Vanderpool, Robert Terry, Harvey W. Loomis, Mrs. Armes Fisher, David Guion, etc., were present. There were almost no women. Gena Branscombe was the most famous name represented, and she was prevented from attending. It may be interesting to San Francisco musical people to know that Miss Housman was exceptionally fortunate to be included in the programs, and also among the guests. She has had a priceless opportunity to make many friends and good connections for her songs, as many singers present became sufficiently interested to ask for her compositions. The idea of furthering American music was talked of at length at the big banquet given at the Country Club on Friday night and Lockport's Chamber of Commerce is seeing to it that the festival widens its scope so that more of the music loving Americans are enabled to hear of it and thus attend it. All those present joined a "Bonsters Club," receiving attractive little pins to remind them to spread the good news.

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